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Our last Vermont Media issue was three years ago. In January 2000—a veritable eternity in the news business, hence then the iPad debuted. Newsweek closed print publication; the Burlington Free Press got a makeover and some bloggers have moved on to more lucrative pursuits. Journalism is changing in some fascinating ways—and we are all part of it. SMALL-TOWN NEWSPAPER CORN HATCH found the digital equivalent in the CHESTER TELEGRAPH. PUBLIC ACCESS TO BROADBAND: Andy Burroughs checks its post-cable future. And Kathryn Flagg takes the VCR to VHS/DVD LIFE MAGAZINE. Our reporters also beat the bushes for THE REMAINT BRUNES with Vermont addresses. Thankful you can still read all about it—right here.

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Phil in the Blanks

Now we know who "Phil Baruth" is.

The Ithaca-based, out-of-state politician emerged last summer as a lawn sign throughout Chittenden County. He was apparently running for reelection to the Vermont state Senate — though the only reason being shared the someone was a freshman Democrat would always go by "Philap."

The latter, then, **PHILIP BARUTH** (D-Chittenden), made a name for himself as these parts to Burlington's favorite left-leaning leftist — the type of guy who would propose an assault weapons ban in gun-loving Vermont, as Baruth did last week.

A novelist and University of Vermont English professor by day, this "Philap" guy moonlighted for years as a Vermont Public Radio commentator and note writer for Vermont Daily, leading a political blog in which he routinely caricatured the Bush and Douglas administrations.

In 2011, "Philap" took his act to the Vermont Senate, where he immediately cultivated a reputation as one of the chamber's most liberal — the volatile freshman who routinely announced the old bills of the Senate by quizzing the very business men there. And, finally, for talking too damn much.

Even among his ideological brethren, Baruth was quietly criticized for being a bit of a show pony — even to such of a supporter's type, remember. Like when he got himself arrested on Interstate 91 last March protesting the continued operation of the Vermont Yankee nuclear power plant.

In one memorable exchange last April, Baruth's new old world collided. Referring to a bill providing police warrantless access to the Vermont Prescription Monitoring System, Senator Philip readily wrote as the liberal Mag Green Mountain Daily that he wouldn't "burn in the everlasting fire for encouraging this particular privacy-infringing tactic."

A week later, Sen. **DICK BARNES** (D-Berlin) — the bill's sponsor and the most invidious old hand in the Senate — evicted Baruth on the Senate floor for the blog post, suggesting the Burlington man was responsible for sinking the Senate's "level of collegiality" as "new laws."

Over the summer, as Senate President Pro Tem **JOHN CAMPBELL** (D-Windsor) sought to ward off a challenge to his

leadership, the impetuous post was quick to cast blame for perceived Senate dysfunction on Baruth and his fellow troublemakers.

In an interview in June with *Seven Days*, Senator Philip pushed right back. "I think what John was confronting is that the left wing of the Democratic Party is growing stronger," Baruth said. "When you hear him say 'the thoma,' what you're really hearing is 'wild-eyed lefties.'"

Asked if he would vote against Campbell for pro tem, Senator Philip said, "I definitely want changes and I plan to vote for someone who's offering changes from what we had last time."

Two months later, "Phil" Baruth was born.

WAS BARUTH BIG-FOOTED INTO SCRAPPING HIS BILL?

In a strongly public rebuttal, Baruth scowled out his vaguely European-sounding first name as campaign lawn signs for the far more American — and politically palatable — "Phil." You might say a glass of Cabernet Blanc at L'Espresso with Philip Baruth, but you'd surely shun a can of Red Light at Thunder Road with Phil.

Soon after Baruth won a second term in November, his base changed on Senate leadership as well. Rather than vote against Campbell for pro tem, Senator Phil was the first to stand up to nominate his former adversary. A month later, after others dropped out of consideration, Baruth found himself running far and winning the position of majority leader — essentially becoming Campbell's right-hand man.

In an interview with *Seven Days* at the time, Baruth acknowledged that the rule would free him to become subservient to the goals of the 21-member Democratic caucus, saying, "If you're looking to move your own legislation or your own agenda, you don't get into this job."

Like Senator Philip, Senator Phil was pledging to go with the flow — and to quit throwing uphells from the back of the Senate chamber. "To gain a modicum of power — or at least a fancy new title — Baruth was willing to shelve his own priorities in deference to the old boy club he was joining.

Will that be a profile in courage?

The switch to go-along-to-get-along Phil does may have been jarring to Baruth, as part last Tuesday he had a brief eclipse into Philip-ery. Touching the supposed third rail of Vermont politics, he introduced legislation that would ban assault weapons and high-capacity assault weapons, as well as mandate child safety locks.

"I, honor to God, believe that is the time to do this," Baruth told **VPR's KIM GARAFIES**, adding that, "in any way of thinking, nobody needs an AR-15 or a Remington or an AK 47 to kill a deer."

The eclipse didn't last long. Just five days later, Senator Phil unveiled a three-paragraph statement to reporters Tuesday night explaining that he planned to withdraw the bill.

Why? For the first time in the six years I've known him, Baruth was at a loss for words, refusing to elaborate as his decision either as on or off the record. In his carefully crafted statement, he explained that "it is painfully clear to me now that little support exists in the Vermont legislature for this sort of bill."

No kidding, Senator Phil? But that never stopped you before.

Baruth went on to write that "focusing the debate on the hearing of a certain class of weapons may already be over-sold; we must move with greater consensus." More tellingly, he wrote, "I'm assuming Majority Leader, I want it to my own to remove an issue that seems to me increasingly likely to complicate our shared agenda this November."

Translation, Oh snap! I bet I didn't get it in supposed to embarrass my boss by forcing them to take a stand on a politically volatile issue.

The night of relief in Democratic ranks was palpable.

"I think it's probably the best thing for the caucus, but I understand it was probably a difficult decision for him," said Sears, Baruth's old foe. As chairman of the Senate Judiciary Committee, the ardent gun-rights supporter would have had jurisdiction over Baruth's legislation.

Was Baruth big-footed into scrapping his bill? After all, neither Campbell nor Gov. **PETER DOWD** (R) House Speaker **DAN DENT** is particularly eager to get behind new state gun laws.

If there's one person I know who does not succumb to pressure, it's Philip; Campbell said "I think this shows true leadership. It's not that they really intend to, but they willing to act it

aside to let someone else take a lead on it?"

Someone else? Like who? I'm hearing critics.

Only in the halls of the legislature could dropping a controversial bill to avoid debate constitute "true leadership."

Barnett's move from up to down to cancel a public hearing he scheduled for February — an event that rarely would have turned up the volume of debate, it allows the judiciary committee to take up less controversial gun legislation, such as a cracking down on the gun-for-drugs trade. And it lets Campbell move forward with a proposed "trust funds" to study the issue.

Really that will result in going neutral?

Why the tardiness? As one gun-control advocate in the legislature put it: "There's a disastrous silence on this" as Vermont politicians sit on when their districts stand — and whether they'll actually be forced to stake out a position. Many are hoping the issue will just go away.

The same legislators, who wouldn't speak on the record, called Barnett's bill "poorly conceived" and blamed him for failing to bring on board a single cosponsor.

True, Senator Phil may have done his cause more harm than good by taking such a confrontational approach from the get-go, but at least the guy was forcing a long overdue conversation about Vermont's gun laws, which are the among the most lax in the country.

That's more than can be said of Senator Phil, who's turning out to be just another backslapping politician, eager to protect his friends and unwilling to rock the boat.

Back to the Future

When Progressive **IAN KNOWLES** and Republican **GUY HARRIST** served together on the Burlington City Council in 2009, the bipartisan duo co-hosted a show on Channel 13 called "Setting the Record Straight."

Now that both are young, council candidates, is it time to bring back the show for another season?

On Monday, Knowles confirmed he'll be seeking the old North End council seat being vacated by Councilor **BRAN HENNINGSEN** (D-Ward 2). Her decision follows the Democrat's announcement last week that he'll be stepping down in March when his term ends, thanks to a new job and a baby on the way.

"I think I've got a lot of experience and also some new ideas to help us move

forward," says Knowles, who served 14 years on the council before becoming provost of the University of Vermont, a position she held for three years.

Knowles' only candidate in the race thus far, though the Dems will surely field a candidate, may play defense on the 14-member council.

They could face another threat in the new North End, where rumors abound that Councilor **DAVE HARTNETT** (D-Ward 4) is planning to withdraw from the race shortly before nomination petitions are due next Monday in an attempt to clear the field for Wright. Though normally a Democrat, Hartnett often sides with the council's two Republicans. It's close friends with Wright and managed the Republican's unsuccessful mayoral campaign last year.

"I would say the likelihood at this point is that I would be interested in running if Dave leaves," says Wright, though he won't let us encourage Hartnett to bow out and would never run against him.

Hartnett, who moved the prospect of a midterm resignation last spring, says, "I have every intention of running for the seat."

Even if Wright doesn't run, Burlington Republicans will have another tough race on their hands, in a neighboring ward. With incumbent councilor **WENDY BROWN** (R-Ward 7) running again, Democrat **JOHN ANNE** will be going up against Republican newcomer **JAN ROBERT** for the New North End seat. Anne narrowly lost a race in that ward last March to incumbent councilor **PAUL RICHELLE** (R-Ward 7).

One final contest to resolve the city will feature 28-year veteran councilor **SHARON ANTON** (D-Ward 3), who often votes with the Progressives, and Democratic newcomer **TIM ORSINAL**.

Hartnett, who says he doesn't plan to campaign for anyone else, does plan to go to bat for Brown, who's earned a reputation for asking a lot of questions at council meetings.

"I think Sharon is the hardest-working councilor," Hartnett says. "That being said, I wish she'd shut up on Monday nights a little bit more." ☺

Listen to Paul's Wednesday morning show 7:40-8:00 AM on WYNY 430 AM

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"Right to Know" What? Vermont Media Push for Broader Access to Public Records

BY ANDY BROMAGE

Vermont has some of the weakest public-records laws in the nation, and even louder calls for more transparency from government watchdogs and local news outlets have barely moved the needle.

Almost four decades after Vermont enshrined the public's "right to know," the state's public-records law remains riddled with exemptions — 230 in all — that put everything from tax returns to Vermont Light magazine's subscriber lists "closed to the public."

Few things may be changing — at least when it comes to law-enforcement records.

Guy Peter Shanzila has called for legislation that would give some reporters and their public-records access to previously closed police files. A series of police records in recent years — and subsequent lawsuits by news organizations asking the resulting public records — have put pressure on elected officials to allow more public scrutiny of police conduct.

Last week, the Senate Judiciary Committee began work on legislation drafting with one of the most controversial public-records exemptions: documents relating to the detection and investigation of crimes. Presently, all police investigative files are categorically off-limits to the public, whether a case is active or long since closed. Police don't need a reason, such as claiming the records contain sensitive information that could compromise a case, they can simply cite the law and reject the request.

Lawmakers are also considering whether police personnel records should be made public when no crime is investigated for a crime but not ultimately charged.

Last winter, Vermont enacted an open-records law in the wake of the Winochee scandal. But since that 1975 law went on the books, lawmakers in Montpelier have restored it seven with hundreds of exemptions. They include records related to maple products, environmental sources data and reporting of diseases related to weapons of mass

destruction. A legislative study committee is moving through a three-year review of all 239 exemptions.

National government watchdog groups have taken notice. The Better Government Association, an nonpartisan advocacy group based in Chicago, ranked the state 49th in its 2008 Integrity Index. Vermont earned the distinction for its weak public-records law, but also because it has no laws dealing with credit of interest by public officials or providing whistle-blower protections for state employees.

Similarly, the Center for Public Integrity, the DC-based investigative news organization, awarded Vermont a D+ for public access to information in its state-by-state Corruption Risk

the public's right to know when it comes to police records. Allen Gilbert, executive director of the American Civil Liberties Union of Vermont, wants the state to adopt the federal Freedom of Information Act standard, which promises public access to records absent a specific claim that might be caused by their release. Shanzila has also endorsed that standard.

Practically speaking, that wouldn't give the media as much instant access to case files. The federal standard still provides grounds for keeping records confidential,

eroded overall public trust in the police. One in particular: Hartford resident Wayne Barwell, a black man, was pepper sprayed by police at his home after the cops mistook him for an intruder. VT Digger editor Jesse Galloway sued the Hartford Police Department for records related to the incident after her document request was denied. The ACLU is presenting the lawsuit in its lawsuit against the cops.

"The way the law is written now, it's as vague as it's been interpreted ever and over again to limit law enforcement," Galloway said in an interview. "We don't know whether or not law enforcement



Report Card. One reason: The state has no agency or entity that monitors the application of its public-records law. In other words, journalists or average citizens are left to navigate the law on their own. If their request and subsequent appeals are denied, they only recourse is to sue the government. For the records — often at great personal expense.

The state made one important modification in that regard last year. Shanzila signed a law requiring courts to reimburse citizens for legal expenses when they prevail against government agencies that have denied their records.

At a Starlinehouse hearing last week, the Senate Judiciary Committee received conflicting advice about how far to extend

for instance, if their release could interfere with law-enforcement proceedings, despite someone's free trial, constitute an unwarranted invasion of privacy or endanger the life of any individual. What the federal standard would do is require law enforcement to specify a reason for denying records.

Gilbert told lawmakers that 20 other states and the District of Columbia have already adopted the federal standard. He also Vermont's original conception: to criminal investigative records has "caused more problems than it has positively solved." Some Vermont police agencies have become "overzealous" in their secrecy, he said, posing the impression they have something to hide. That, he said, has

is always strong in the public interest. Enforcement of public records, or not, is not a reason to keep records from the public. That's what happened with the Barwell case."

Galloway and Vermont news outlets should lobby Montpelier for better transparency laws but added that some news organizations seem reluctant to assume the advocate role. "I do hope that media organizations will pile on. I don't know if they will," she said. "It shouldn't have to come down to a lawsuit every single time."

The ACLU's Gilbert says it isn't just secret records from recent cases that should trouble the public. "How can people trust what police are doing if they

can't even see the records of something they did five, 10, 20 years ago?" he asked the court. "That's really extreme."

Attorney General Bill Dorelli, Vermont's top law-enforcement official, said he favors releasing records related to police officers investigated for crimes — even

when they are not ultimately charged — but not for ongoing officers. "That opens essentially a hole in Vermont Supreme Court decisions in a case brought by the *Industrious*," Dorelli said, "and the change would increase public confidence that the cops are adequately investigating their own."

But he told lawmakers that adopting the federal FOIA standard would be a "big mistake." Dorelli said there's good reason to withhold certain criminal records from the public and news media. For instance, it could endanger witnesses or victims, or unfairly implicate individuals who were investigated but eventually ruled out as suspects. To make his point, Dorelli unveiled one of Vermont's most notorious homicide cases.

That of Patricia Swartz, the 29-year-old woman who was raped and murdered in Stowe in 1991.

"Eighty-two men were asked to give a sample of their DNA as part of that investigation," Dorelli told lawmakers. "Some men, for reasons that their wives knew to hide in their closets, told us, would be subject to having their names disclosed as ones being a suspect in a rape-murder case."

Dorelli also pointed out that all evidence begins in criminal investigations, meaning suicide notes could be deemed public records if criminal files become as open book, offering another hypothetical. Dorelli said that if police photographs of a burglarized home became public, criminals could get revealing details about reliable items thieves may have stolen.

In a subsequent interview, the ACLU's Gilbert called Swartz's example "red herring" arguments. Gilbert said the law would still contain personal privacy exemptions to prevent release of sensitive information. "Things like suicide notes would probably be considered embarrassing" and therefore off limits, Gilbert said, before adding one hypothetical as a caveat. "If someone said the suicide note would implicate the constitution of public safety in a cover-up of the police records, they could have there a strong interest in public disclosure."



EMBARRASSMENT (OF POLICE OFFICERS) IS NOT A REASON TO KEEP RECORDS FROM THE PUBLIC.

ANNE GALLOWAY

For its part, Vermont's law-enforcement community is withholding participation on any changes until lawmakers finalize them in a bill. However, the lobbyist for the 800-member Vermont Police Association guessed that many cops would object to Dorelli's idea of creating different standards for criminal investigations of cops versus private citizens.

"We would like the public have a greater ability to look through police records," asked lobbyist Ed de la Riva. Miller also criticized a favored compromise of some non-government advocates, reducing sensitive information from police reports before their release. In theory, Miller said, an officer could easily cross out all names with a marker to protect privacy.

"But there's still going to be enough there so that anybody with a brain can look through the redacted names, and they're going to see addresses, and they're going to see incidents and just put two and two together," Miller said.

Department of Public Safety attorney Rosemary Deslauriers testified last week that the Attorney General's administration supports rolling back the blanket exemption on access to police investigative files in favor of a "comprehensive proposal" that balances the public's right to know with the need for privacy themselves and their agency's fielded.

100 public records requests last year — more than half the 210 requests submitted to all state agencies. She added that responding to these often brings other work to a standstill.

"There have been times when, in the course of 24 hours, we get inundated with six huge requests, just from one person," Deslauriers told lawmakers.

The second round proposed legislation that would replace the blanket exemption for sensitive records with the federal FOIA standard. Left undressed is a 30-year-old law that shields the personnel records of Vermont State Police employees since the 1970s, evaluations of state troopers and other "600" employees have been off limits to the public. The records of all other state employees can be disclosed unless another exemption comes into play.

The second last week more than at times noticeably confused as witnesses and them through the backbone of public-access law. "This is not going to be finished today," Senate Judiciary Committee chairman Dick Jones (D-Brattleboro) said toward the end of the hearing. "I promise you that." ☺



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In Franklin County, a Global Arms Dealer Quietly Makes a Killing

BY KEN TICARD

For more than 60 years, one of the world's largest dealers of surplus military weapons has been operating under the radar in the northwest Vermont. Housed in an industrial park warehouse at Route 104A in Georgia, Century International Arms manufactures and imports a huge volume of military-style assault weapons and other firearms. Some are sold locally at three licensed dealers: Powderhorn Guidout Sports Center in Williston, Adler Gun Co. and Amato in Franklin and Bob's Gun Shop in Georgia.

But Century's global reach extends well beyond Vermont. Its online catalog has

Locally, the company is known as a good employer. "Folks in my home town of Georgia were very pleased to have Century Arms locate on the Georgia industrial park," says Rep. Carolyn Beaupre (R-Georgia), "because they were known to be such a stable, reliable employer and producer of a good product."

These sentiments are echoed by Deb Woodward, a striking Georgia resident who served on the Georgia selectboard for 10 years before resigning in October to take her current job as Georgia town administrator. Woodward's husband briefly worked at Contura.

"They've always been quite generic," Woodward adds. "Because of that, they're the kind of company that you don't realize how many people they employ, and those people hit the unemployment line."

Last Wednesday found a half-dozen workers standing on a break outside the Georgia plant, apparently 24 hours after Senate Majority Leader Phil Gramm (D-California) introduced legislation to prohibit the "manufacture, possession or transfer" of semiautomatic, assault weapons and high-capacity magazines — "a law that is lame as cracked candy and its employers. Less than a week later, the bill.

One worker, who didn't identify himself, said he's been at Century for about two years and really likes working there. He confessed that "Not everything that

Century's still-life presence in Vermont appears to be deliberate. Numerous phone calls—and emails to both its Vermont and Florida facilities—were not returned. The company doesn't maintain a laboratory, as the Stethoscope has been it made

any political campaign contributions large enough to trigger state or federal reporting requirements. Century isn't a member of the Franklin County Regional Chamber of Commerce, nor is there any record of it receiving economic development funds from the state. Tim Smith, executive director of the Franklin County Industrial Development Corp., says Century had only minimal dealings with Century, mostly on its agreed business promotion issues.

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The company's presence in Wisconsin dates back at least to 1964, when Century Arms, the company, was formerly known, was located on Federal Street in 54 Alhambra. It moved to its current location about a decade ago, and Don and Bradstreet report estimated sales of \$36 million annually on the frequency of its employees, which the company runs almost exclusively in several Vermont newspapers, including *The State*. Century appears to be doing equally. Those sales figures are not, however, the only indicators of the



crosshairs, including a shemrock for St. Patrick's Day, a bunny for Easter and a party hat and confetti for New Year's Eve.

Federal law requires Century to report how many weapons it manufactures each year to the Bureau of Alcohol, Tobacco, Firearms and Explosives. In 2009, the company produced just 2657 rifles but in 2009 — the year President Barack Obama was first inaugurated — Century manufactured 42,676, according to ATF reports. In 2010, the latest year for which figures are available, Century produced 18,947 rifles.

Imported, foreign-made firearms are another matter. For decades, Century has explored a loophole to get around a federal law banning the importation of military-style rifles, according to a February 2011 investigative report jointly produced by the Center for Public Integrity and Politico's "Frontline." It does so by importing "altered direct," "sporting" versions of their foreign rifles that are clear federal importation restrictions than reworking them with U.S.-made parts, including magazines and high-capacity clips.

In the late 1940s and early '60s, Century became one of the largest importers of AR-15 rifles from China and Russia, a military-style, semi-automatic precursor of the AK-47. One of its more infamous deals, according to the CPI's "Frontline" report, was a shipment of weapons Wargaming purchased for the Mexican Contras in the 1980s. Such transactions were illegal at the time.

After the fall of the Soviet Union, Century began buying up stockpiles of guns and ammo, including AR-15s, from former Warsaw Pact countries. According to the 2011 Politico/Center for Public Integrity report, Century's deals are often brokered by an international arms dealer and former Israeli special forces soldier by the name of Ori Zolfer. In 1999, the Post reported, Zolfer purchased 3000 AR-15s for Century, but, when the deal soured, Zolfer sold those weapons to ALEC, a right-wing paramilitary group known for staging Columbian death squads. At the time, an attorney for the company said only three

Century had committed no wrongdoing and abided by all federal laws.

In 2004, Century again made headlines when it tried shipping 7500 Romanian AK-47s — fully automatic machine guns, which were illegal for importation into the U.S. — on a Turkish ship bound for New York. Federal authorities seized the shipment at an Italian port. As the New York Post reported in an April 22, 2004 story, "The AK 47s were apparently bound for Vermont."

More recently, Oscar Ramirez Ortega-Hernandez, the Maine man who fired nine rounds at the White House in 2011, said a Romanian knock-off of the Russian AK-47 that was imported into the U.S. by Century triggered his arrest.

The Century name also turned up in secret diplomatic cables obtained and made public by WikiLeaks in 2011. The Politico/Center for Public Integrity report said those cables reveal that a shipping container of 34-1 rifles, which the U.S. government donated to the Guatemalan government during the Cold War, were later delivered to Century's Delroy facility in 2007 and offered for general sale in the United States.

Century firearms have also turned up south of the border where federal authorities say they've become the weapons of choice for Mexican drug cartels. The WASH-DC — the official name for the weapon Ramirez Ortega-Hernandez fired at the White House — has become the most commonly seized weapon in the Mexican drug wars. Over a five-year period, more than 500 Century-imported WASH-DCs turned up in Mexico, according to the CPI's "Frontline" report. Most of those weapons had been upgraded with military-style capabilities.

How many of those guns moved through Vermont is responsible to any Spokespeople for ATF and the Vermont State Police cannot comment on Century other than to confirm that the company holds a federal firearms license as a "manufacturer of firearms" and "importer of destructive devices" (D).

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The Chester Telegraph Brings the Online News Revolution to Small-Town Vermont



By COBIE HARRISON

Cynthia Praine spends dozens of hours each week in front of a flat-screen monitor, much as she did for 30 years editing newspapers in North Carolina, Chicago and Maryland. But instead of a bustling newsroom, she's working inside a 600-square-foot cabin in the woods, outside the Vermont town of Chester, population 3044.

Despite the small size of her new home, Praine, 57, finds plenty of local news to write about for the online publication she founded a year ago. In the past week, the Chester Telegraph has covered stories about a local 8-year-old kart racer, the merger of a provider and a pottery studio, and an issue of ending discussion for local residents that proposed to build a Dollar General store on the town's Main Street.

"People think nothing happens in these little towns, but the fact is that there is a lot going on. Just to me it's exciting about it," says Praine.

Many of Vermont's small towns are still served by local newspapers — think *Cheshire*, *Randolph*, *Windsor* — but at least half of all American consumer news, primarily online, according to the Pew Research Center. Vermont has a few online-only news sites, such as VTdigger.org, and that's because, like the Chester Telegraph appears to be the first online-only news site in Vermont focused on a small town. Like VTdigger, it's a nonprofit operation that makes money by selling advertisements.

Headquartered in Burlington, Vermont, the site has a daily focus on local news: weekly, *Message for the Week*. But as far as daily news goes, it's a local site. The town is 37 miles from Rutland, 38 miles from Brattleboro and 23 miles from Chittenden, N.H. The daily newspapers in those towns — the *Rutland*, the *Reformer* and the *Eagle Times*, respectively — report Chester news sporadically. They don't usually cover small stories, such as arrests stemming from a local road death or the renovation of a local market.

"Because this area is in such a 'news desert,' I try to find out any story that we can that gives people information that they need and didn't have before," says Praine, looking more serene than rural as usual and a black cat on her lap as she sits at a pink desk. Also, her exasperated tone is in a pair of fuzzy red slippers.

Alfinging copy online, Praine now a need for a dedicated, real-time Chester news



Because this area is in such a "news desert," I'M PROUD OF ANY STORY THAT WE RUN THAT GIVES PEOPLE INFORMATION THAT THEY NEED AND DIDN'T HAVE BEFORE.

CYNTHIA PRAINE

source in early 2008, on the screen that was a bridge leading into town was scheduled for construction repairs. Praine and her husband, Steve Cunningham, real-estate construction would hinder incoming traffic and local businesses would likely suffer as a result. "We felt like something should be done," says Praine.

So Praine and Cunningham founded a nonprofit called ChesterUnited and secured a \$10,000 grant from the U.S. Department of Agriculture Rural Development fund to keep residents and visitors up to date on detours and repair progress. The to-do list included dumping and distributing paper maps and building a website.

That website, ChesterVermont.org, cost about \$15,000 to build and launch. It took off quickly. "Whenever we did a story about the bridge, the bus would go up," recalls Praine. They gave her the idea that the town might be hungry for a dedicated news website. "I knew I had no audience."

Praine had moved to town from Maryland with her husband and daughter seven years earlier in an effort to simplify their lives. "I didn't think I'd get back into newspapers when I came up here," says Praine, who had worked in newsrooms

more or less continuously since graduation from the University of North Carolina at Chapel Hill. "For a while, we were just going to figure it out."

Praine and Cunningham built a green house in front of their cabin, named their property Partridge Farm and began selling plants at local farmers' markets. Praine also stayed on as a contributing writer at *Mayfield* newspaper, an online news site.

Starting a newspaper in Chester was out of the question. The cost was prohibitive now. "It's not that I don't believe in print. I just don't read things in hard copy," Praine notes. "I also didn't see how anyone could do print and do it effectively and efficiently." At first, she tried to turn the Chester site's blog into a news site, but the mechanics proved to be too complicated.

Praine archived most of the news on ChesterVermont.org and designed the Telegraph as a WordPress site that launched in January 2012. Those first two weeks, the site got only 100 to 400 visitors, Praine recalls. She did almost all of the reporting and writing herself, and personally solicited local business for ads — which she also designed. The ad rates — ranging from \$15 to \$50 a week — attracted enough

local business to help the site build slowly.

Today, the Chester Telegraph has sections for news, sports and lifestyle stories, letters, obituaries, a police log, a community bulletin board and weekly cooking column called the Yankee Chef.

How has it been received? Chester town officials do not return phone calls seeking comment.

"It's a good thing and it's getting better," says Ed Reed, who owns Valley Falls Books, a downtown Chester bookseller. Laine, a resident in the Telegraph town, likes it, deprecates a prevailing theory in the news business that towns with older populations can't attract a critical mass of online readers. Ed Reed, who manages news on his blog, notes, "I haven't bought a paper in a long time. There are new topics for old dogs."

"A lot of the older folks are picking up these devices," notes Praine. "But I can still be a problem because people leave their phones away to read the newspaper. It's not like it's the newspaper that's so much the problem. It's the phone that's the problem." To promote the site, Praine and Cunningham keep Chester Telegraph desks on each side of their red Postcard Vibe, and hand out magnets and posters around town to spread the word.

Praine thinks the strength of the online-only journalism model is exemplified by recent photo essays of Chester's historic Brooks Lodge House. The feature began on the Telegraph's Facebook page and expanded to the website as a slide of historical photos and text with images of the decoration. "In print, we couldn't have run all those color photos. They wouldn't have looked good and it would have been too expensive," she says.

Asked if the Telegraph is making money, she answers a firm "Yes."

"I finally paid myself a couple of weeks ago," she laughs. "I gave myself \$50." Though with visits and ads increasing — 1000 or so people read the site each month — she's been able to use ad revenue to buy a laptop and camera and pay occasional freelancers \$25 a story.

"The next is trying to make a feature off it, but there's no doubt that journal — even in a very ordinary profession for me," says Praine, who knows she might expect the model to surround community. "I want people to know about the paper."

She pauses for a moment. "Where else I will call it a paper?"

Do Vermonters Really Support Ridgeline Wind Power? Parsing the Polls

By Andy B. ROMAGÉ and KATHRYN SLAGE

As Montpelier prepares to do battle over a proposed moratorium on industrial wind power, both sides are trying to show that public opinion is on their side.

Nine state senators — five Democrats and four Republicans — have introduced a bill that would prohibit new wind-power projects for three years while the state studies their costs and benefits. One of the lead sponsors, Sen. Robert Hartnett (D-Bromfield), was past joint chairman of the Senate Natural Resources and Energy Committee, which will help shape energy policy during this legislative session.

Rep. John Connors, who chairs the Vermonters' energy bill-writing support committee, "ridgeline wind projects like the ones now generating power in Lowell, Shelburne and Georgia. A WCAN-TV poll conducted by Carolina state college last May asked respondents, "Do you support or oppose building wind energy turbines along the state's ridgeline?" Sixty-one percent said they supported it, while 17 percent were opposed and 13 percent answered, "Not sure/It depends."

In his 2012 Vermont Morning Day poll, Rep. Todd Doyle (D-Windham) asked 12,000 voters from 148 cities and towns, "Should wind turbines be built on Vermont ridgelines?" The state-wide survey found 38 percent in support, 23 percent opposed.

Just last month, Green Mountain Power, developer of the 21 turbine Ragland Community Wind project on Lowell Mountain, hired a D.C. polling firm to survey its customers on the subject. According to GMP spokesman Robert Brown, Public Opinion Strategies asked 850 customers, "Would you say you support or oppose wind energy on Vermont ridgelines?" Doing so, the result was 75 percent yes, 20 no and 4 percent unsure.

"The public supports it, it's necessary for our environment, for our health and for jobs," said Paul Jones, Vermont Public Opinion Research through executive director, after a wind moratorium rally at the Statehouse two weeks ago. "The confidence will stay (the moratorium) in the Statehouse because it's so out of step with what Vermonters want to see."

But opponents of the bill have sought to cast doubt on the surveys and, in the process, prove their case for a moratorium. During the rally earlier this month, scores of Northeast Kingdom residents packed the Statehouse's Cedar Creek Room, where the moratorium bill was unveiled. And on January 31, the group organized Vermont's first "Nopeville action day" to build

support for the wind moratorium and present their own alternative energy plan for the state.

Conventional wisdom might suggest that wind opponents are a small but vocal minority of Vermonters — especially when polling numbers don't consistently in favor of ridgeline wind power. That poll, says expert Mark Clark, the director of the Carolina Polling Institute, contains several flaws, making those polls as best as a report for "national wind" in Vermont.

Clark doesn't dispute GMP's opinion survey numbers, noting they mirror his own results from the WCAN poll. But he believes the numbers reflected in both the Carolina and GMP polls are "soft." He's still waiting for a poll with "that follow up question" that might drill down deeper

at our ridgeline. There will have been turbines that can spoil the view," he says. "And it leaves like those beautiful in Vermont's Northeast. Kingdom might provide some renewable energy and cut climate change — give you some green in a little, but it's not worth spoiling Vermont's pristine ridge lines when other alternatives are in."

According to GMP, 60 percent picked the former, 25 percent chose the latter. Right percent weren't sure. Johnson considers those results one with a high margin of error.

GMP-based Public Opinion Strategies — a Burlington polling firm that worked for then-governor presidential campaign — is collecting customer feedback on service, reliability and other topics using live interviews. The latest GMP survey polled 600

environmentally sensitive areas. If you developed it, the question for the polls and asked that, I think you're going to have a different number."

Amos's study of Vermonters for a Clean Environment measures public opinion as either way the voting record of communities that have been asked to host wind-power projects. The towns of Lowell voted 82 to 16 in favor of the Ragland Community Wind project after Green Mountain Power made its case — including the promise of large annual property-tax payments to the town — in an extensive public relations campaign. Shelburne residents voted 119 to 21 to continue exploring a 10-turbine wind project, and Middlebury residents also voted to explore an installing its turbine array.

But as Amos points out, residents in Kanton, Jamaica, Londonderry, Manchester, Westminster, Troy, Newark, Hubbardston and Keegan have all voted against wind projects in some form or another, either by opposing specific developments or opposing town plans to prohibit wind turbines on ridgelines. Amos's tally shows that in considering the votes across 12 towns, 38 percent — at 1944 voters — have opposed wind projects, compared to 62 percent in support.

"These are communities that have grappled with the issue," says Amos. "These are communities that have voted on it after they've educated themselves."

Amos's complaints of insufficient education in Vermont about the potential downsides of wind — noise, property access, health — says the experienced the education was far less than what she participated in a deliberative polling session convened by the Vermont Department of Public Service in 2011.

"It was in the 90 percent that pushed the button that said, 'Yes, I support ridgeline wind,'" says Amos. At the time she thought the issue boiled down to whether places, not the environmental and health concerns the community.

"What we've seen in communities is that the opposition is strong, it's growing, it's intense," says Lukas Laidlaw of Keegan, Vermont, a group opposed to big wind. "The poll is completely irrelevant. It leads itself to be a really nice talking point for wind proponents, but the reality is, it's not a question of whether or not these communities where projects are proposed."

For last part, VERMONT's Kanton says opponents of big wind should be heard. "That kind of extreme position to close energy is not going to carry the day in the Statehouse," he says. ☐



For instance, do Vermonters support turbines when they're placed within view of their own houses?

He knows the poll results to national opinion on the death penalty. A majority of Americans believe persons convicted of murder should be put to death. That follows up questions about the possibility of life imprisonment without parole, or about the costs associated with death penalty legal appeals, made that support.

His point? "It's deeper."

GMP spokeswoman Dorothy Schaefer says the company has asked more nuanced follow-up questions in similar surveys in the past. In 2014, it asked 300 customers to choose one of two statements that best reflected their opinion: "Wind turbines like those being built in Vermont's Northeast Kingdom [are] an essential part of providing safe, clean, renewable power in the future, even if it means that a few

customers on December 15 and 17 and had a margin of error of plus or minus 4 percent, Davis says.

"We have to take it for what it is," Johnson says. "It's a poll, it's a reading." But over time, she says, the map that has emerged is one of steady support for wind development.

Clark's perspective — that the wind polling numbers are valid but likely don't tell the whole story — is echoed by opponents of wind energy who express frustration at just how often polling data are trusted not to define us of wind development.

"What many people have been polled on is the question of 'Do you support wind?' Well, I support wind. That's not really the issue," says John Heston (St. Albans), a lead sponsor of the wind-moratorium bill. "The issue is whether or not you support the location of industrial strength wind on our most

ARMED ART

[Re "Sam Patrick Leahy Exhibits His Photos from a Political Life," January 16.] I used to enjoy the art at the Vermont State Supreme Court building. Then they wanted me to go through a metal detector to see art. Then when I stopped going, Art installation detectors are inescapable, in my opinion.

Connie Gotlin
STOW

BIG ON BIGELOW

As always, I enjoy Rick Kessel's film reviews in *Zero Days* — in particular his recent review of Kathryn Bigelow's *Zero Dark Thirty* (Movie Review, January 9). The distortion the film portrays involving torture as described by Mr. Kessel does compromise the appreciation of this work, and was probably the cause for the nothing of *Bigelow* in this year's contention for the Best Director Oscar.

This is a shame, as *Bigelow* is a masterful director of action films during back 30 years. In fact, she has been the only woman director of action films, which include cult favorite *Near Dark*, the stylishly loopy *Pearl Harbor* and the so-far safe *Seraph's Day*. The *Wart Locker* brought *Bigelow's* work to new levels. With *Zero Dark Thirty*, she has

created a disturbingly dark meditation on violence — global, national and personal.

In fact, this film could easily be viewed as an homage to the films of her favorite director, Sam Peckinpah. From the main theme of the hunt for bin Laden (*Bring Me the Head of Alfrede Garcia*) to the scenes of meditation and dirty tricks (*Deliver Us*) to the sign of *Sea*! (*Then, the Wild West* and *The Highway*), this film is a straight-on powerful piece of filmmaking in the grand tradition of American action films.

Dave Davidson
SOUTH BURLINGTON

GUN SURVIVOR RIGHTS?

With all the talk of our gun rights (*Four Guns*, December 16) after the nation's most recent massacre of innocents, I want to ask a question that has not been asked: Should there be another amendment to the constitution to protect those Americans, like me, who do not love guns or desire an arsenal of high-powered weaponry for any of the reasons touted by the NRA or why it is necessary to own them? As far as I know, there is no constitutional amendment on our behalf like there is for the NRA. So, without an amendment, does this mean that we can become victims at will of American vast forces with guns? Do those of us

who choose not to carry Bushmaster's wherever we go have to constantly live in fear that we may be shot down in any moment?

As a survivor of a drive-by shooting (Boston, 1972), I want to know the answers. As someone who also has lost a friend to an AK-47 in her work as a town clerk (New Hampshire, 1992). The gun was wielded by a citizen who was a responsible gun owner until he "lost it." I want to know: Do we need a constitutional amendment of our own to secure our rights not to be abused down on earth? Do we survivors have to constantly raise the nightmares of getting shot at in the Second Amendment can go on unimpeded? Does anyone in this country, in Vermont, care about the survivors of our gun cult?

Walker Carpenter
MONTPELIER

DANGERS OF DAIRY

[Re "Mild Redf: Documentary Shows How Vermont Dairy Workers Get Jilted," January 9]. Dairy farms in Vermont still enjoy the perception of being family owned, with hardworking, dedicated and honorable citizens who are integral to local economies, preserving rural landscapes, conserving the working landscape.

In just one generation, things have changed dramatically. The pastoral

pastoral of Holsteins grazing in green pastures is fast becoming a nostalgic fantasy. With mechanized milking procedures, with increased herd sizes driving family farms out of business, with cows forced into constant production and confined indoors 24/7, why are we surprised at inhumane conditions for dairy workers? Imagine their milking frustration and the effect that has on their own well-being, on their families and on the cows that are subjected to existence in the same vile conditions. The animals must also endure an inescapable, inescapable routine; they will never feel the grass beneath their feet.

Here in our beautiful state, immigrants on dairy farms are treated like the animals, and the animals are treated like machines. Grunting, driver's licenses to immigrants won't change the workplace misery, boredom and monotony endured by every living being in the dairy facility. It's a partial welfare fix, not a fundamental change to a rotten system that's becoming the norm.

Conditions on farms that are big enough to employ undocumented immigrants require even a deeper look inside the dairy barn, as well as a broader look to how Vermont's heritage and character are affected.

Laura Yarnes
DORSET

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BEN JUER graduated from the Center for Comic Studies in 2011. He lives in Sydney, Australia, and is currently writing a PhD thesis on comics and the University of Sydney. His work has been featured in www.benjuer.com.



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After 30 Years, the Dance Company of Middlebury Keeps Moving

BY HEGAN JAMES

When dance and environmental studies professor **ANDREA OLSEN** first came to Middlebury College in 1982, the dance program was in its infancy. Students could participate in the recently formed **DANCE COMPANY OF MIDDLEBURY**, but they couldn't get credit for it or major in dance.

The department has come a long way since then. To mark its 30th anniversary, DCM will premiere its newest work, *Simply Light*, with Middlebury dancers of all eras this Friday and Saturday at the college, before taking the work on a workshop tour to Stark College in Northampton, Mass., and the Monterey Institute for International Studies in California and other art venues. The Saturday performance includes a pre-show discussion about DCM's history—led by college humorist **ANDREW WENTUCK** and Olsen, artistic director of the company—and a post-show reception and dance party.

Also **PAUL MITCHELL**, a *Reside Award*-winning dancer and former principal member of the Bill T. Jones/Arcade

Zone Dance Company, joins six current DCM members to present an evening of diverse works. They range from a student-choreographed hip-hop piece performed before a screen, to aching pleading acts ("Touch me. Feel me. Hear me. Keep me"), to a playful trio of intricately dancing to the Magnetic Fields' 69 Love Songs choreographed by **PETER ROBERTS**, who worked as DCM's very first set designer to an evocative piece that interprets Elvis Presley's "Blue Moon" with sound footage from the 1960s. *Apollonia* is music

leading.

Olsen says the title, *Simply Light*, refers to both the art of theater lighting and performance and the concept that moves through her bodies. "We're trying to enhance awareness of the body," says Olsen.

Back in 1982, Middlebury was one of few liberal arts colleges with its own dance company, thanks to **DAVID HOLLEY**, who now teaches at Marlboro College. Olsen arrived after teaching dance at Mount Holyoke College and several years of performing and touring with her company, Dance Gallery. She had

WE'RE TRYING TO ENHANCE AWARENESS OF THE BODY.
ANDREA OLSEN

Monika Olson

immerged herself in the academic movement and contact-improvement communities. "There was a very rich cross-ing of artistic influences going on in Northampton," she says.

But Olsen wanted to get back to teaching. "I felt really full of information to share," she recalls. "But I did want to continue the work with a professional company. The Dance Company of Middlebury was a dream because it felt like a way to be in both worlds... and with funding."

Soon, Olsen and fellow dance professor **YARIN CHAPLIN** got to work writing proposals to have dance accepted as a major. "It was the beginning of the era when dancers were honored," Olsen says. "That shift into a kind of permanency" was key to establishing the dance program Middlebury has today, she adds.

These days the department has four full-time faculty members—**PERRY CAMPBELL**, Olsen, **ORIGINAL BROWN** and **CATHERINE CARRON**—a lighting designer, **JENNIFER POMER**, and two musicians—**RON MOY** and **MICHAEL GARDNER**, who have been with the department from the start.

Cibola, who joined the department last fall, is the newest addition. A former dancer with Bill T. Jones/Arcade Zone and the Martha Graham Dance

Company, she continues to direct an interdisciplinary performance group called Catherine Carron and Company, based in Seattle.

The DCM, for which members must earn college credit, is an elite. Dancers are accepted by audition and then rehearse two hours a day, five days a week, and essay weekends throughout the year. During January term, they dance all day, every day.

The company has the benefit of over the years. Interdisciplinary initiatives such as the environmental studies program—Olsen is the *John G. Elder* professor of environmental studies—have brought in students who might not otherwise have discovered dance.

Throughout the company's history, members have consistently gone on to pursue dance after college. Of the seven to nine members each year, Olsen says, two or three end up dancing professionally or in an academic setting. "Because they have company experience, they have a real head start," says Olsen.

And the essence has remained the same. "Middlebury is known for our creative work," Olsen says. "You can't just be a dancer; you also have to be a choreographer." ☐



© Dance Company of Middlebury

S Simply Light, performed by the Dance Company of Middlebury Friday and Saturday January 25 and 26, 8 p.m. at the Mabury Center for the Arts Dance Theater Middlebury College 521/5216 go.middlebury.edu/dcm

Former Broadway Scenic Artist Brightens the Halls of Burlington College

BY NEGAN JAMES



It's not easy to make a former Off-Broadway scenic headquarters feel like a college. Especially when every inch of wall space is covered in industrial-strength wallpaper, as is the case at Burlington College's digs in the New North Hall.

Fortunately, the college recently hired adjunct professor **DANA HEFFERN**, seasoned set-scene designer and longtime Broadway scenic artist, and gave her free rein to redecorate the place. Heffern took the opportunity to refine the old building with a welcome dose of youthfulness and color. "Give me a wall any color, blue, and I'll knock it out," she recalls telling administrators.

Killer blue, mostly, with the help of vibrant **JUPYER RAMAL**. Heffern painted off-pieces of the wallpaper, which she says "is as thick as a tree trunk on a cat" and spent the next week with a nail-painting tool she calls "wallpaper" on each of the building's three floors.

They're not exactly murals, Heffern says. The painted walls will serve as vibrant, eclectic backdrops on which to hang student artwork. "They're beautiful support for the work that goes on in front of them," she suggests.

Each wallpaper has a different look and intention. On the first floor, Heffern used bold reds, blues and black to create an abstract-expressionist piece. "It's bold, bombastic, a little dirty, a little street," she says.

On the second floor, which is home to the president's office and boardrooms, Heffern created a more subdued, calm wallpaper with soft blue, green and peach hues. "It doesn't want to agitate here," she says.

On the third floor, which holds faculty offices and a student lounge, the wall

appears almost to pulsate with red graffiti on pale pearls. "This one is about language and communication," says Heffern, noting that the vibrant red Xeroxes are meant to symbolize the communication between students and teachers.

Heffern, 63, has had plenty of practice creating unique environments with paint. After graduating from Rochester Institute of Technology in the late '80s, she moved to New York City to work in the film industry. Set the scene artist working on Broadway quickly attracted her interest. "It's a pretty small club," she says. "It's hard to get into" but she did.

Over the next 35 years, Heffern worked on 200 shows, including *Cats*, *Les Misérables*, *The Phantom of the Opera*, *Billy Elliot*, *Spring Awakening* and *The Lion King*. If it was on Broadway during that time, chances are Heffern painted the scenery.

A few years ago, craving a lifestyle change, she and her husband moved to Burlington. Heffern enrolled in Goddard College's MFA program as interdisciplinary arts where she created a performance-scenography theater piece called *Anders* about her experience with Type 1 diabetes. After graduating last year, she landed the gig at Burlington College.

"I consider myself an artist who stumbled across Broadway, and now I'm an artist who stumbled onto teaching and teaching," Heffern says.

As for these wallpapers, she hopes to change them every few years. "They should stay youthful, fresh," she says. □

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Vermont's Office of the Creative Economy Surveys Businesses, Looks to the Future

BY PAMELA POLSTON

Creative economy? Some think a contradiction in Vermont, the growth of arts- and tech-related enterprises is practically the Goal (Miles smiled). Hope in a state that's lost so jobs but teeming with artists and entrepreneurs. With the goal of helping nascent CBE-type businesses, the OFFICE OF THE CREATIVE ECONOMY — a unit of the Vermont Agency of Commerce & Community Development.

BUSINESS

— Just in case a survey is done on that topic, it was sent to "helpfully" email 3000+ such businesses, according to JOE BOSKICH, director of the OCE, and requests were sent to pass it along to others.

The 18-question survey was "basically an outgrowth of a lot of meetings with people in the creative-economy sector, it's a way to codify things like 'what were the reasons for putting your business in Vermont?' and 'how did you find quality of employees?'" Boskich explains. Some of the other questions asked for the "top five concerns facing your business," which resources the business has utilized, what OCE activities would be helpful, and how the Vermont educational system "could be more responsive to your employee recruitment and retention needs."



Joe Boskich/Director, Vermont

"Ultimately," Boskich says, "I think it's about how we can help our constituents and shape our agenda."

Another reason for the survey, he adds, is to obtain some demographic data, "to see what's really out there which artists are growing and not growing, and then establish best practices to help," Boskich says. "It's also to make us capable for them. Do they have access to capital?"

The OCE is focusing on four types of

businesses in Vermont: computer software and game development, graphic arts, including advertising; film and new media, and independent artists who have manufacturing shops. Boskich says those "micro sectors" were derived from research at the Department of Labor, but "there are lots of gray areas."

One of those might be LOCAL 64 in Montpelier, a membership-driven, non-profit, and not-for-profit space founded in 2003 by LARS HANSEN and TOMAS. "Lars is particularly good at supplying the space," says Boskich. "He reaches out and tries to help people make connections."

Tomas agrees that his place falls outside the OCE's four macro sectors, which is why, he says, "I found it a little bit of a stretch [to have been] for the survey."

— what I think is cooking a Vermont right now, who I see as valuable players in the creative ecology of the state, what I think could be priority investments, etc." But Tomas says he wants to see the OCE succeed, and hopes to help shape its "core programs and activities."

Local 64's mission is to support up opportunities to members and the public. One of them is the Finch Kitchen, where individuals with an idea can run it by a small group of interested but impartial judges. Boskich, who has been a judge at Finch Kitchen, applauds "this new way of

looking at how people engage themselves. It's getting people out of their houses to be part of a collective dynamic."

A number dynamic is at play in Vermont's small but growing creative economy, Boskich notes. "They're a wonderful synthesis of all those ideas — software develop-

ers, putting things together. Hopefully from that, new businesses will arrive."

Preliminary survey findings will be posted on the OCE website by February 15, Boskich says. ☐

ULTIMATELY, I THINK IT'S ABOUT HOW WE CAN HELP OUR CONSTITUENTS AND SHAPE OUR AGENDA.

JOE BOSKICH

For more info or to get a link to the creative economy survey, contact Joe Boskich at 802-255-0100 or jboskich@state.vt.us.
oec.vt.gov/business/innovation/creative_economy

A SONG FOR THE PRESIDENT

On Monday morning, President Barack Obama's family and his cabinet attended a private prayer service at St. John's Church across from the White House to kick off the inauguration — "a first thing they heard upon being seated was a three-minute choral work by Vermont's own DAVID LUDWIG."

"I'm really blown away [by the programming of my piece], totally blown away," the 40-year-old composer declared the night before the inauguration. Ludwig is the new music director for the VERMONT STRATHAM ORCHESTRA and director of the LARS CHAMBER MUSIC FESTIVAL, a composition program. He spoke to Seven Days from Philadelphia, where he teaches at the Curtis Institute of Music.

"Obama listened to the St. John's choir perform Ludwig's 'In New Colossus' a piece conceived in 2002 in the wake of 9/11. Its title and text came from the 1863 poem by Emma Lazarus engraved on a plaque inside the Statue of Liberty which imagines the female figure warmly welcoming the wretched refugees of your teeming shore."

"It's a piece I'm still really proud of," Ludwig said. "It was about tolerance. Back then [after 9/11] they had a different meaning, but the world hasn't gotten much more peaceful."



Photo by David Ludwig

Ludwig said the work was chosen simply because "the conductor [St. John's music director Benjamin Hurst] heard it, liked the piece, and decided to program it. I guess that's how these things happen," he added with a chuckle.

Hurst wrote Ludwig a letter about his plans for the piece a few weeks ago, but both had to wait for the inauguration committee's approval, which it finally came through last Wednesday. Since then, Ludwig's Facebook and fan pages have been deluged and he's had to have PR people and all that stuff — "we are a lot of different groups who all want to make their names with this piece."

Ludwig said he doubted he'd be able to attend the service, from which even the media were banned. (In a Monday afternoon email, he confirmed: "Between the time that I got the news and the event, there was just no time to just simply clearance.")

But he had bigger dreams, in any case. "I have fantasies of [Obama] tweeting it and saying, 'hey, nice piece!'"

ANY LILLY

"THE NEW COLOSSUS"

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Banging in the New Year

Sometimes I think I have two distinct jobs: driving a cab, and driving a cab on New Year's Eve. You could, Burlington's nocturnal town with an array of events, concerts and festivals going race to bury-at times better—nights for its celebrators. But New Year's Eve is altogether a different animal. On this last night of the year from early evening until five or so in the morning, the demand for taxis far exceeds the supply. I mean, for Hackie going way to frantic.

I don't mind. I know the drill, and I'm prepared for it. It's my job.

This past New Year's Eve held true to form. When I woke up on January 1, I'd just seen the previous night was a blur — if lucidly. I'm certain I drove dozens of happy, drunk couples, but the fairs all seemed to blend together. For at least 12 straight hours, my nose had been planted on the graduation, my attention fully committed to the task of safely transporting my customers to their destinations. I know I talked to people throughout the night — that's my nature — but I was hard-pressed to remember any of the details. As I said, a blur.

I dragged myself out to my taxi to dress the evening's detritus from the seats and floor mats. As I stepped to remove security seats built from the back of the cab, I noticed a pair of black shoes wedged under the driver's seat. Say what? Pulling them out, I could see they were platform pumps with extra-high heels. How did they get there? Why would a woman remove her shoes in the backseat of a cab? Then it all came flooding back to me...

New Year's Eve, presumably, I was being back downstairs to face a horde of cab-bucking people. Like a bouncer at a

posh nightclub, I got to choose — entirely arbitrarily — who entered my cabs. All things being equal, I go for the most attractive people. (I'm not proud of this, but there you have it.)

I started to a cowl and wound over a pretty couple — a man and woman, both tall. The guy had long hair, black hair and strong, muscular features. The girl — well, what can I say? She was voluptuous, with long, wavy blonde hair. The full, red lips didn't hurt, either, if you go for that kind of thing. Let's just say that if this couple reproduced their child would have an unfair advantage

with clothing. As for the covered parts, she began — well, feeling them up, if that's what the lady will call it.

This is not unusual. Couples have been making out in the backseat of cabs for as long as cabs have existed. Before that, lovers awkwardly went at it in horse-drawn carriages. I said, "Good-bye, then — I'll let you know when we reach your destination."

When my passenger swung herself onto her companion's hips, it occurred to me that this might be — after a 34-year gap — the second time. In my 30-plus years

I suppose I could have told them to come and dance, but why? Really, what here was being danced?

Of greater concern was my repetitive participation in the kitchen. Loebry is not my thing. But, to I said, the girl was pregnant, and her blond mane pretty undulated to the movement of her head and lips and the grinding of her hips. It was fit-out erotic — yup, I said it. It took all my will power to keep my eyes in the rear-view mirror. Visualizing Eleanor Roosevelt helped — a great housekeeper, early feminist and not a bawdy.

With an ETA of two minutes, I announced, "OK, folks, we're almost there."

The guy said, "Bingo," as the women pressed back into her seat. There was the sound of giggling and rustling clothing. As the guy paid the fare, I said, "Well, brother, you're definitely having a better New Year's Eve than me!" He chuckled and said, "True that!"

I had pulled in perpendicularly, firing the condo and I watched the girl follow her boss up the driveway to the front door. She was rocking a short black skirt and black tights which may help explain my failure to notice her shoes, or lack thereof. Just before she closed the door behind her, the tired, looked at me with a shy smile and gave a little wave.

I don't know for sure if the shoes I discovered belonged to her, but I'm seriously considering keeping them as a memento.

Write to a balding, middle-aged cabbie that can be reached at hackie@vermontreport.com. To reach Jeramian Ponting, email j.ponting@vermontreport.com.

WHY WOULD A WOMAN REMOVE HER SHOES IN THE BACKSEAT OF A CAB?

in life and, when grown, would have no trouble getting into nightclubs or securing a cab.

The woman was slightly wobbly as her partner helped her into the backseat. Taking a seat next to her, the guy gave me an address at a new condo cluster on Hineswood Road. "Crazy night for you guys, huh?" he added.

Before I could affirm his observation, the girl drew her arms around his neck and began smooching. "Becky, dude!" he said, laughing. "She really wants to kiss me."

"Well, how could she resist?" I said. "I know, I'm such a sexy dude," he joked. That's when the lady got serious. She began leaning in, her lips, her eyes — basically any part of her not covered

of bucking, just once before had a couple had actual sex in the back of my cabs. There was something about this woman's single manhood, she was, in short, having her way with him. Not that he was putting up a lot of resistance.

In the rearview, I watched her shift and retain her position as lower-level clothing began to be, if not removed, then peeled back. All of this while she kept up the passionate kissing. I could tell they were both trying mightily to hold back the noise, so I quieter sex in the back of a moving cab would be somehow more discreet. The plan failed, the scemphable scemphable was a big part of the lanky episode.

Meanwhile, back on the floor, I was figuring out how to handle the situation.

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Keeping Watch

As the media landscape shifts, public-access TV faces an uncertain future

By Andy B. Ranaldi

When appellate researchers wanted to dig up dirt on presidential candidate Howard Dean, they went to the studios of CCTV, the Burlington area's government access channel.

There, inside a narrow closet next to the equipment room, political operatives found a video archive of almost everything produced since CCTV launched Vermont's first public-access channel in 1984. The VHS tapes listing the walls contained hours and hours of footage documenting Dean's 11 years in office—a treasure trove for campaign operatives and political reporters seeking the past of an unlikely White House contender.

"The opposition bought everything that had Dean's name on it, then his campaign bought everything they did," recalls CCTV executive director Lauren Glasson Davis. "By the *New York Times* came for three days and watched everything they could."

Today, that *Times* article is framed on the wall of CCTV's production studio in Burlington's Old North End, a reminder of what Durham men as the value of public access TV over its three-decade run in Vermont, community television has become a sort of library for democracy, a place where people of diverse backgrounds can converge, collaborate and record the history of their time.

But, unlike libraries, public access channels don't get their funding from the taxpayer public. They get it from "viewer fees" paid by cable subscribers—about \$5 a month on a typical cable bill. Rapid changes in the cable industry and the way people watch television could threaten that funding source and, ultimately, the very existence of public-access TV.

Davisson aims his specific sounding name for the uncertain future: the cult of the "bleed-out scenario."

"I don't know what it's going to be—10 years, 15, maybe—but the time is going to come when cable companies are going to say, 'We're not cable companies. We're IP companies.' And they're not going to be regulated the same way," Davisson explains.

When that happens, he says, those franchise fees paid by cable subscribers could disappear. Cable companies have wanted, for years, to ditch that cost of business. To make themselves more competitive with satellite TV providers, who aren't subject to franchise fees.



VCAI executive director Seth Murray and chairman of member stations Ed Thompson

Chittenden County's three public-access channels—Chittenden Community Television, Regional Educational Technology Network and Vermont Community Access Media Inc.—better known by its acronym—collectively receive about \$5 million a year from fees paid by Comcast and Verizon. Take-out subscribers. CCTV focuses on local government meetings, election coverage and community events. RETN covers education and school board meetings. And VCAIM is the public

station that lets anyone produce a show on a first-come, first-served basis.

Each channel raises some money from donations, grants and fee-for-service production jobs. But it's never been near enough to cover the loss of three primary funding if that were to vanish. So three years ago, CCTV, RETN and VCAIM came together to begin working more collaboratively. Last week, heads of the three channels met again for a strategic planning session. One point of agreement: Public-access stations must start planning

for a time when cable fees cannot sustain them.

"We need to start having the downward scenario conversation," Davidson says.

Public access TV has come a long way since its founding in the early 1970s as an "electronic soapbox" for average citizens to air viewpoints not available on commercial cable. Vermont now supports 18 community television channels. The three serving Chittenden County produce and air hundreds of hours of original programming, such as news and serve as training grounds for aspiring filmmakers, broadcast writers and video journalists.

The stations have also added national and international public affairs shows to complement the local offerings. CCTV airs "Democracy Now!" twice daily. RETN airs *Al Jazeera English*. All three have upgraded to high-definition cameras and editing desks and are experimenting with producing video on smartphones and other mobile devices.

But Steven Shapiro, a Williston-based author who has written several books on telecommunications and technology, says public-access TV still suffers from outdated perceptions. "A lot of people, when they think community television, they think of these two weird guys sitting on a couch, smoking dope and talking about marijuana," says Shapiro, who served on CCTV's board from 2008 to 2011.

Such misconceptions persist, Shapiro says, because public-access stations historically have done a poor job of telling their own stories and explaining why they serve a vital public need.

"They don't matter because they're never had to market," he says. "If these stations at large made a huge effort to push their message through the public, the media, social media and advertising, maybe a funding crisis, maybe suddenly the market will say, 'These guys are important. They deserve a place at the table.'"

Shapiro thinks Davisson's down-and-gloom future likely and guesses major changes in cable regulation could be in five or six years away.

Public access TV has seemed invulnerable to the shakeup. When YouTube hit the scene, the question "Where does all their media clipart come from?" "Does public access TV still matter in the YouTube age?" Almost instantly, anyone with a webcam had become an amateur filmmaker or citizen journalist, and YouTube provided an easy, free and

Vermont Life Support



Can a state-owned magazine dig out from a mountain of debt?

by KATHERYN FLEGG

Two years ago, *Vermont Life* magazine dogged off its mail, out-talped, broke and replaced it with a spare new logo and a conservative design. *Vermont Life* today appears to be more interested in the lives of Vermont soldiers deployed to Afghanistan than full fillets and dogfish rides.

It was a dramatic makeover for the venerable, 67-year-old state-owned quarterly.

But, while the redesign earned new readers from editors and publishers, at heart, it predated what *Vermont Life* needs most: new waves of pay stops. Paid circulation is at its lowest point in the history of the magazine—less than 35,000, down from a high of near 105,000 in the 1990s.

On the business side, the ink is red. *Vermont Life* has reported deficits for 17 of the last 26 years, according to Vermont's *Comprehensive Annual Finance Report*. Over the last two years, it lost \$726,265, double in part the advertising revenue that slipped 47 percent between 2006 and 2011. In 2011, the magazine lost \$124,613. The following year, it came up \$145,683 short.

All these annual deficits put *Vermont Life* in the hole for a cumulative total of \$1.6 million. That's how much the publication, which is meant to be self-sustaining, currently owes the state of Vermont.

The magazine is also facing something of an identity crisis. Founded in 1944 as a marketing tool for the state, *Vermont Life* for years catered to out of state visitors with a food stop for the Green Mountain State. But those longtime readers are dying off, and younger tourists are increasingly looking online to plan their vacations.

So editor Mary Haggerty Stewin is trying to lure younger local readers with a regular diet of food, art and outdoor coverage, in the hope that the old dogma will come along for the ride. In a recent

radio ad aired on the *Front*, she described the magazine as being "by Vermonters, for Vermonters, about Vermonters," adding, "It doesn't get any more local than this."

Stewin has even taken the unusual step of designing different cover images for the same issue. Last year's spring issue for subscribers—roughly two-thirds of whom live out of state—featured a pastoral scene, full-color forest scene and a teaser for a food story about "wild-school chefs." The same issue targeted locals on the newsstand with a dramatic black-and-white cover shot of a young Vermont hunter, single strap. The cover image was changed to "rugged chefs."

Can Norton woo the "rugged" and the "wild school" in one fall season? Missing both issues and then close.

Her logic: "I feel like if you're a resident and intermarried, capturing for Vermonters, the people who love Vermont—who live in Massachusetts or Connecticut or wherever—you will feel like they're in on something."

Others are more skeptical. "If their purports to be a stand-alone magazine and a professional catalog for the state of Vermont," says Bill Schmitt, the chair of the Vermont Journalism Trust, which oversees the nonprofit news site VTdigger.org, "it's a tough row to hoe. You have to be a school leader, but you also have to be an objective, unfettered journalistic enterprise."

More substantial still is the question that no one seems to be asking: Should the state be publishing a magazine that sells Vermont to Vermonters—and that's making up debt to boot?

During the two decades he steered *Vermont Life*, former editor Tom Morton saw himself as "keeper of the sacred myths of Vermont." Morton still pines his judgment and knows it.

But Stewin says that he's



"remembered—or created for anything," it will be the biggest advertising to the magazine in 2012. That's when, after three years of deficit, *Vermont Life* hired its first advertising director. Yet readers complained, but the magazine's renewal rate actually went up. More importantly, it added millions of dollars to the bottom line over the decade that followed.

In good years, the magazine has been self-supporting—primarily because of *Vermont Life* calendar sales, which still account for a third of the magazine's operating revenue. But when Stewin retired in 2007, the publication was longhand times again. By 2008, the books looked really bad. "I recall John Foster, the publisher of *Vermont* Business Magazine and one of our members on *Vermont Life*'s advisory board.

In addition to income calendars, *Vermont Life* also produces a cooking fix—tasting the work of local artisans—but it's beset by a financial liability in recent years. Last year *Vermont Life* had to write off \$60,000 worth of unsold products.

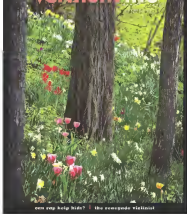
Dave Hildner was hired in May 2011 to be *Vermont Life*'s new advertising director. Seven months later he took on the role of publisher, a job that Hildner had considered declining because of the magazine's poor financial performance. Hildner brings an entrepreneurial spirit to the *Vermont Life* office in the suite it shares with the Agency of Commerce and Community Development. Hildner's National Life complex. A former newspaper person who grew up Vermont, Hildner left journalism for a career in corporate promotions. After selling his company and retiring to Vermont, he directed the Vermont Commission on Economic Development at the Green Report and Sign.

Hildner is promoting his *Vermont Life* budget by the end of fiscal year 2015—and he's already made some progress. Ad revenues were up 50 percent in his first year as sales manager, and he's looking for a new ad rep to sell national and international accounts. *Vermont Life* is starting to host parties to promote advertising.

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including a doozy in town. Burlington took center this month at the Ski Rack that drew 300 people.

Holmes also reviews the lure of a new carismatic candidate, the New York-based Ben Shalom Granger. Principal Hal Granger warns that Vermont Life will have to spend money to make money—first by purchasing lots of potential subscribers from other magazines, which Vermont Life can then target with direct-mail campaigns.

If Shalom is working with one college in Vermont—he won't say which one—to send Vermont Life as a thank-you gift to alumni donors, there are plans to beef up the magazine's newsworthy presence, especially as stories frequented by tourists. And Holmes says he can trim \$113,000 from the annual operating budget simply by parsing down the publication's gift catalog—what Holmes once labeled as 2009 as an attempt to prebake results—as a smaller, more profitable selection.

The magazine still isn't making money, but it's losing less—just \$47,000 in the first half of this fiscal year.

"It takes no longer to turn this ship around than it would in private enterprise," says Holmes—and that's to be expected, according to Lawrence Miller, secretary of the Agency of Commerce & Community Development, which oversees Vermont Life.

The agency can weigh in on business decisions but has no editorial control over the content of the magazine.

Working under the auspices of state government might have kept Vermont Life afloat during tough years, Miller says, but it also means there's little flexibility to overhaul the operation.

"I mean, in the private sector, you act—silly put it like change things when you can't," says Miller.

Miller also points out that the magazine's losses don't seem so large when considered in the context of its role marketing the state. And like Holmes and Holmes, he contends the new and improved Vermont Life is still fulfilling its mandated role to promote the state's brand, even if the magazine is struggling for a new demographic.

How would he respond to Schnitzer,

who makes the point: "Vermonters don't necessarily need the state promoted to them, they love it as it?"

"Reaching out to new Vermonters, and people who are in the state, whether they're here in several hours or have chosen to live here—I think the content's just as relevant to them relative to the message," says Miller.

"The message resonated in statute as to promote the state," Holmes adds. Sometimes, she says, that means promoting Vermont to Vermonters.

Miller and other Vermont Life boosters appear to support Holmes' turnaround plan and Holmes' editorial vision—even if it's almost identical to the comeback strategy exposed in 2009.

"The proof will be in the pudding," travel and tourism commissioner Bruce Hildy told *Times Free Press* in 2009: "Give us a call in six months, and let's go through these points by point and see where we are at. My guess is we'll be at break even or in the black by the end of this fiscal year."

We didn't call in six months, but four years later, Vermont Life is much worse off financially than it was in 2009 but the magazine's supporters haven't given up hope. Boston predicts a circulation increase of 10,000 in the next two years. Granger, who is encouraged by the magazine's general interest rate among long-term subscribers, is shooting for 10,000 paying readers.

"The picture looks a lot brighter now," says Jack Condo, who stepped down from the advisory board earlier this month. The former publisher of the *Chronicle of Higher Education* adds, "We just been pleased to march with the way the place has been running."

No one disputes that Vermont Life could not have stayed the same—and survived. Follow politicians into the campaign courts. "It looks better than it ever has," says Eric Gosselin, editorial director of Marlboro-based *Esquire* magazine.

"I love the old Vermont Life as much as everybody else did, but Vermont was changing underneath it," he says. "The magazine needed a new look."

It is as reading it. It is not really losses. Vermont Life hasn't engaged in any reader surveys, and it won't until 2017. And its depth survey is coming in the spring issue, in order to woo advertisers and satisfy subscribers, Vermont Life needs better information about reader demographics.

When Newton took the helm, she averaged Vermont Life readers who are 50 years old. These days she says she's getting fewer letters to the editor in telltale Palmer method handwriting—one clue that readership

might be skewing younger. In another effort to woo younger eyes, the magazine brought on Sky Burach to run the publication's new media and web operations. Burach, 30, is a native New Yorker, a digital editor of the magazine and active social-media advocate.

Still, circulation has continued to fall off on the heels of the redesign, dropping from \$210 in fiscal year 2009 to \$1,804 two years later. The numbers are still falling. Holmes points to a transition in circulation manager as one reason—the previous manager retired last December, and Shalom-Granger came on board six months later—but the downward trend predicts that personnel change. The winter issue on sustainable living went out in just 30,000 paying readers. That's less than half the number that when Skyles left in 2007.

"It's tricky, not because to lose customers than it is to gain them," contends *Esquire*'s Gosselin. That's true in any business, but especially the magazine world, where the steps customer acquisition—is "extremely costly and a real science."

The good news, says Gosselin, is that these rocky waters that the magazine industry is closed just aren't too far. For every *New York* that had tried to find its way to the top of the pile, "Gosselin contends there's a story of success for the publication that have their audience's work."

Esquire 1945 is a perfect example. Gosselin came on board six years ago, when paid circulation for the food and health magazine hovered around 220,000. It's now pushing 700,000 after a growth spurt that doubled circulation in just the last two years. Despite what Gosselin says was a lot of pressure on the publication to be more different than its many editorial readers, *Esquire* 1945 stayed true to its mission. "It's the long run, that paid off," she says.

And that's where goal of changing a demographic, or creating younger readers? Gosselin calls it the "loss of death" for many publications. While she praises Vermont Life's new look, she cautions that it's "not necessarily build it and they will come."

Newton isn't likely to heed the warning. If anything, she's set her sights for the future. Life's circulation is less. *Times Free Press*, she says, riding through the Long Term State's official travel magazine, and more than 100,000. She's interested in getting Vermont on its to-do list as a place that's beautiful, yet so much more Vermont. Plus, occasionally different. Challenging. And yes, only.

"What I'm trying to convey is that the best days are now and ahead," Newton says. For Vermont Life's sake, she'd best be right about that. ☐

Papering Over History



One researcher recalls Vermont media complicity in McCarthy-era purges

BY KEVIN J. KEELEY

Even when Vermont ranked as the most reliably Republican state in the nation, it was an reactionary bastion. While many Americans were supporting hard-right politicians during the 1940s and '50s, Vermont voters were repeatedly electing Yankee pragmatists such as George Aiken and Ralph Flanders to national office. Ultraconservative ideologues have always been out of sync with Vermont's culture of political tolerance.

The news media are another matter, however. The *Fairleigh Star-Free*, the state's leading daily, often took ardently conservative stances. More vitriolic still was the *Fairleigh Daily News*, a smaller afternoon newspaper published from 1844 to 1941. In its last two decades, the *Daily News* was owned by William Loeb III, a mean-spirited right-winger best known as publisher of the *Washington Union Leader* (which later became the *New Hampshire Union Leader*). Loeb achieved national notoriety every four years by inciting liberals and conservatives running in New Hampshire's Republican and Democratic presidential primaries.

In Burlington, he signed front-page editorials attacking local figures for circulating "false stories"—such as support for labor unions. Loeb's most infamous page-one posting in the *Daily News*—as well as in the *St. Albans Messenger*, which he also owned—was a copy of his baptismal certificate. He ran it to refute rumors that he was a Jew.

Today, the McCarthy era may seem like ancient history. But Rick Nevill, 65, a Fairleigh College film instructor who lives in Colton, is passionate about bringing Vermont's role in that period of right-wing hysteria to light. Wootton, who co-organized a 2004 conference on the subject in Montpelier, is working on a study that highlights new Vermont versions of Loeb's media crusades. He tells the largely forgotten story of Lyndon State College dean Luther MacNair and University of Vermont medical school professor Alexander Nevskoff.

The two academics were swept up in a Vermont misadventure spun off from the national Red Scare orchestrated primarily by Sen. Joseph McCarthy. Their Wisconsin Republicanism succeeded in destroying the careers of many progressive congressmen, in the film industry and in the State Department.

Impugning their views to Vermont, the *Daily News* and the *Free Press* attacked



Rick Nevill

both MacNair and Nevskoff for holding leftist political views. Loeb's paper demanded that each man be removed from his post as a publicly funded educational institution. MacNair resigned in 1948, and Nevskoff was fired in 1953.

"This newspaper still believes that any individual has a right to speak and that as he wishes," Loeb accurately emphasized in the *Daily News* on March 28, 1948. "But," he added, "a man whose ideas follow the course here has no business teaching in a normal school, teachers' college or public school."

Wootton notes that this and other denunciations of MacNair by the *Daily News* were responding to a speech MacNair had given at the University of Vermont in support of Henry Wallace's Progressive Party campaign for president in 1948. Wallace was an enemy respect the Bernie Sanders of his day: an ardent advocate for the

economic interests of the American working class.

Loeb was particularly incensed by MacNair's defense of Wallace's foreign-policy views. The Lyndon State dean, who had a master's degree in education from Harvard, had argued at UVM that the Soviet Union was not entirely to blame for hostile relations with the United States. MacNair further suggested in his speech, "American strength is not being thrown on the side of people struggling for freedom." He cited the examples of Spain, Greece, China, Tibet, Indonesia and the Middle East.

"Either Vice Principal MacNair should resign or he should be thrown out," Loeb thundered in the *Daily News* soon after the speech. "If we are going to be after with Stalin and avoid another war, we must start here at home by ousting those who defend Stalin's ways."

The call to oust MacNair was redundant. Knowing what to expect from Loeb and other ultraconservative extremists, MacNair had quietly resigned from Lyndon State the day before making his speech. He soon left Vermont and became director of the Massachusetts branch of the American Civil Liberties Union. MacNair died in 1985 at age 83.

Nevskoff, a Jew from Brooklyn with a doctorate from Columbia University, was hired by UVM in 1944 as both experimental pathologist. By 1953, he had become a tenured professor on the strength of his classroom performance and his ability to attract research grants. That same year, Nevskoff was called to Washington to testify before the Senate Internal Security Subcommittee regarding the activities of his colleagues during his time as a part-time instructor at Brooklyn College in the 1940s. Invoking his Fifth Amendment



IN BURLINGTON, LDBE SIGNED FRONT-PAGE EDITORIALS SAVAGING LOCAL FIGURES FOR CIRCULATING "ALIEN IDEAS" — SUCH AS SUPPORT FOR LABOR UNIONS.

right to remain silent, Neviloff refused to count noses.

That was too much for Lash and the *Free Press*. Both papers demanded that UVM reverse its initial decision not to fire Neviloff, who had, in fact, been a member of the U.S. Communist Party in the 1960s and '70s. Thrilled by the actions of Soviet doctor Josef Stalin and worried about his own job security, Neviloff had distanced himself from the party by the time of the Burlington media's crusade against him.

Whatever Neviloff's attitude toward the Communist Party at the time, membership was not illegal in the U.S. and was then, as now, protected under the First Amendment's guarantee of free speech. Several UVM faculty members and Burlington religious leaders defended Neviloff's rights, including Rabbi Max Wolf.

Nonetheless, the *Daily News* and *Burlington Free Press* helped persuade the UVM board of trustees to oust Neviloff. Lash's paper expressed its satisfaction with UVM's action, contrasting it with "the disgusting vacillations and chicken-heartedness" at Harvard, where professors with communist associations were allowed to keep their jobs.

Neviloff was subsequently hired by the Albert Einstein College of Medicine in New York, where he continued his distinguished work as a cancer researcher for 28 years. He died in 1997.

Winston says he was motivated to examine the *MacNews* and Neviloff controversies not just by his own left-of-center

views, but by his own parents' experience as teachers singled by McCarthyism. Lash and John Winston were both activists in the New York City teachers' union. They were also Communist Party members. Lash was forced to resign his post as an art teacher in the Bronx because of his political affiliations. His son relates, while John was similarly hounded but managed to continue teaching art at high schools in Manhattan.

Vermont diverges notably in the McCarthy period from neighboring New Hampshire, Winston says, where some officials joined wholeheartedly in the campaign to end the U.S. of "reds." Here, he explains, despite the media frenzy, "there was no state sponsored hysteria." In sharp contrast to the Granite State's record, he notes, Vermont's politics remained largely unresponsive to McCarthyism. Winston points to particular in a contentious speech in which Ralph Flanders directly attacked McCarthy on the Senate floor in 1954.

UVM formally apologized to Neviloff for its actions 32 years after firing him. In 1995, the professor accepted an honorary degree from the university and received a standing ovation from thousands attending commencement exercises.

Lash never apologized for his role in the prosecution of Neviloff and MacNay. But the *Burlington Free Press*, now owned by the Hearst Company, eventually acknowledged that it had been wrong to call for Neviloff's dismissal, Winston notes. That piece of editorial was published in 1998 — 30 years after Neviloff was fired, and two years after his death. ☐

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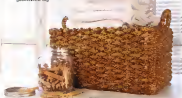
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Dateline Green Mountains



Meet seven nationally known journalists who call Vermont home

BY PAUL HEINTZ, KEVIN J. KELLEY AND KEN PICARD

Journalists these days can easily find their stories thousands of miles away from their employers. That may be why Vermont has become a haven for its share of professional newsmen — both the semi-retired and the still working. After all, when you're given a chance of living in a pricey, one-bedroom walk-up in New York City or in a converted farmhouse a short drive from the best skiing in the Northeast — or in your Vermont hometowns — the decision is no-brainer. While limited space prevents us from including all of them, here are brief profiles of seven professional journalists who have broken major stories for some of the nation's most prestigious news outlets and who call Vermont home. ☐



Barrie Dunsmore

Arguably Vermont's most respected name in broadcast journalism, the retired ABC News correspondent, now 74, spent four decades covering U.S. foreign policy from more than 300 countries. Dunsmore's career spanned across U.S. presidents, from Lyndon Johnson to Bill Clinton, though he says he was closer on the campaign trail with any of them. Dunsmore rode with Israeli forces when they captured the West Bank from Egypt in 1967, and traveled with president Jimmy Carter when he courted the Arab-Egypt peace treaty in 1979. He covered the



fall of South Vietnam in 1975, conducted the first American television interview with Egyptian president Anwar Sadat and accompanied three Super 8 U.S. presidents when they attended Sadat's funeral. Dunsmore's biggest international scoop came in 1979, when he announced to the world that Soviet forces had invaded Afghanistan.

Dunsmore got his initial action in Vermont in the 1970s, with a vacation at Jay Peak. In the '80s, he and his wife, Winifrey Taylor, bought a place there and relocated from their Louisiana residence whenever they could. Following his retirement in 1986, the couple purchased a house in Charlotte as Taylor could work as a Chittenden County public defender. Dunsmore still writes a weekly column for the *St. Albans Herald-Free Press*. *Member Times Argonaut* does his weekly column for the *Vermont Public Radio*. He has authored a collection of essays, *Three and Back: Commentary by a Former Foreign Correspondent*.

K.P.



Bill Arkin

An investigative reporter who writes for the *Washington Post* and who's described in the gay *Woods County* Journal of North Freetown would have to be a presidential kind of guy. Not only enough, reporting on top-secret U.S. gay matters from a position without telephone coverage is only one of many apparent contradictions Bill Arkin can bodice but manage to reconcile.

Since 1975, the 40-year-old Menhaden news has lived in an old home near the ski area for his wife. He lives alone in town, though. A former magazine editor for the U.S. Army, Arkin later covered the Pentagon's Project Athena, a left-wing think tank. He later worked for the *Washington Post* and as an editor of *Progressive* magazine. And, while he writes about the possible next phase of a police state in America, Arkin says he remains a lot of faith in American democracy.



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K.J.



Tom Powers

Powers is an author and journalist who won a Pulitzer Prize in 1971 for his reporting on the Vietnam War. He is now a senior editor at the *Washington Post*. Powers, who was killed when he accidentally detonated a bomb in a Greenwich Village townhouse. Over his 40-year career, Powers has written for numerous publications, including the *New York Review of Books*, the *Atlantic*, the *Los Angeles Times*, the *New York Times*, *Time*, *Newsweek*, the *Nation*, *Commentary* and *Rolling Stone*.



Born in New York in 1940, Powers moved in 1968 and moved in 1971. There he spent two years writing for an English-language newspaper, the *Roma Daily American*, which, unbeknownst to the newspaper's staff, was owned by the Central Intelligence Agency. After moving to New York City in 1967, Powers spent several years reporting for the news service Grand Press International on various subjects, including NBC's *60 Minutes* program. He covered the 1968 takeover of a Columbia University building by students for a *Student Society*.

In 1971, Powers left UPN to become a freelance writer. He has since produced some books, including several on the history of intelligence operations. Powers moved to South Freetown in 1982 with his wife and one of their daughters. They built a house on a family farm his parents bought in 1958.

K.P.



Steve Benen

In the 30 years since he started blogging about national politics, Benen's audience has grown exponentially, but his workplace remains the same: a quaterly home in Boston Junction. "I could do what I do if I was sitting in an office on K Street in Washington, D.C., or I can do it from my house or, as in Boston Junction," he says. "Nobody cares where I am."

Founder of the seminal, left-leaning blog the Garbagebag Report, Benen, 39, took his profile reporting and commentary to the Washington Monthly in 2006, then to MSNBC's "The Rachel Maddow Show" and then to MSNBC.com.

Maddow Show in January 2007. A producer for the show and an MSNBC.com freelancer, Benen occasionally writes scripts and produces segments—but the bulk of his work is feeding the *Maddow* blog with his signature posts. In the year since he joined *Maddow*, Benen says he's shown his face at 30 Rockefeller Center, where the show is produced, just twice. "One of my colleagues joked that no one goes out that I owned them of Boston," he says. "I'm rarely seen. I live in an isolated place. No one knows what I look like."

PH



James Bandler

Bandler didn't make a name for himself at the *Wall Street Journal*, where he was part of a Pulitzer Prize-winning team that in 2006 uncovered the widespread practice of backdating stock options for corporate chairmen. When *Fortune* magazine wooed him away from the *Journal* in 2008 to serve as its editor at large, Bandler made one thing clear: He wanted to move from the Boston suburb back to Vermont, where he had launched his journalism career at the *Independent* in 1990. "They were cool with it, as long as there was no instant connection and I could get to the airport in the city," Bandler says.

Today, the 48-year-old New York City native lives in Norwich and works out of a White River Junction building that also houses cartoonist studios, the Windsor County state attorneys' office and Northern Stage theater. "It gets me out of the house, so I'm not living out of the refrigerator," Bandler says. The location also helps in the occasional explanation of phone interviews when they take a train rambling by his window or, say, "the cackling in the next room of the Wicked Walk of the West" during a Northern Stage rehearsal.

PH



Sue Halpern

Halpern, a writer, editor and teacher, lives in Arlington with her husband, writer and actor J.E. McElhiney. Her nerves as a writer are on evidence at Middlebury College, where she runs the Narrative Journalism Fellowship. Halpern, 46, has written for such publications as *Entire Story*, the *New Yorker*, the *New York Times Magazine*, *Glamour*, *Good Housekeeping*, *Mother*, *Amateur* and *Cosmo*. Her travelogue, the edited *NY&L* Lab, the electronic version of the *New York Review of Books*.

A Khakis-to-helix and Guggenheim Fellow, Halpern is also the Boston host of a literary-debates. Her anthology, about that work, is called *Day Walks Home* and a *Waking Hours* and comes out in May. In an email, Halpern says her family moved to Vermont in 2001 "so we could live in a vibrant community—Barnes—with excellent schools—the North Branch School, especially—close to a college—Middlebury—and be able to do out the door to both the Champlain Trail and the groomed trails of the Adirondack Trail System." And, perhaps, to make single use of the ten duck.

PH



Michael Hastings

If you haven't heard of Hastings, you will soon. The 32-year-old editor of *Rolling Stone* is quickly building a reputation as one of the country's most provocative journalists. And the *Rolling Stone* is hard and as long as from his hometown of Berkeley. It was Hastings' June 2010 story in *Rolling Stone* documenting the fraternal relations between Sen. Stanley McCrory's son, and the White House that prompted President Obama to fire the top RNC general in Afghanistan. Hastings was also the one who famously goaded Secretary of State Hillary Clinton's spokesman last fall into telling her via email to "f--- off," and "have a good life." Just last week, Hastings drew headlines again because of grabbing him during an interview last fall, alleging that he was "clearly trying to intimidate me with a display of physical violence" as if you see him around his laptop, he said to say he just be careful what you say will say.

PH

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Dinner on the Rocks

the usually 25- to 32-degree Fahrenheit rooms as cold as possible in the face of an unreasonable thaw.

Once inside, we saw the futility of such efforts. Throughout the night, our table, made entirely of ice, dropped a puddle into our laps. Cold water leaked through the faux fur that cushioned the frozen seats. If it made us colder, at least it also made the experience less surreal.

A manager told guests that, despite the melting ice, there was no risk of a structural upset in the nightly packed snow that composed the restaurant's towering ceilings. When I spoke to him, 64-year-old Strimling attributed the stability not only to the Rutland's 12 years of

lighting was also key to the architecture of the hotel, where ice beds (topped with high-tech warming sleeping bags) filled rooms decorated with a New York City theme. Rooms and suites featured big Apple signs rising from images of the Bronx Zoo and Statue of Liberty to a somewhat less realistic gathering of Marvel superheroes the Avengers. The lobby was carved with a 360-degree depiction of Central Park.

Back at the restaurant, the menu was severely abbreviated to contrast with the opulent surroundings. It featured just two appetizers, two main courses and one dessert, making it easy for my party of two to try everything offered. Food was placed on thick wooden boards to



experience but to research from his own Québécois architectural and engineering firms on the elasticity of snow and its reactions to changing temperatures.

We were grateful for the science behind the construction, because it would have been a shame to lose any of the detail work. Thosepe's hotel bricks peeked out from some patches as if muck had peeked to reveal there in an old tavern. Snow arches revealed the ends of snow "wine barrels" while on the next wall, the larger-than-life barbed stings of an ancient mace loomed against a giant wine glass. I was seated on a round ice couch topped with a gigantic carved ice bucket and a carefully inscribed bottle of Penney's champagne, the restaurant's nameplate and spoon. Dramatic pink and blue lights lent theatrically to everything they illuminated. At the bar in the building next door, guests sipped the DJ spouting in an ice booth as air of otherworldly music.

keep it from melting holes in the table.

This measure was certainly necessary for my steaming bowl of thick, creamy Jerusalem artichoke-and-carrot-flower soup. First artichoke chunks floating on top were crisp and slightly tangy, a delicious foil to the single, giant rock filled with braised wild boar at the bottom of the bowl.

A quick trip to the kitchen revealed how the food got to the table in such fine form. Steamer and his team cooled everything in a small trailer parked several feet from the back of the restaurant, like the crew of a hyper-appeal food truck.

This arrangement got hot food as fast as to get cold, but preparing the eye-opening dishes in such close quarters was a feat, and Steamer. He noted that almost all prep was done in the trailer and not at the InterContinental, where he serves chef at Provincial restaurant. That the double containment forced him to commute between Joe's and the downtown hotel

SIDEdishes

CONTINUED FROM PAGE 37

Sweet Success

MAPLE SYRUP: APPROPRIATE IN THE NEWS

Maple season is more than a month off, but **PALMER LAKE MAPLE** in Jericho, which opened late last year, offers reminders of why we anticipate it. Next door to **SUNSHINE ORIOLES** at 1 Old Pump Road, the store focuses entirely on maple products, not all of them confections.

While awaiting the store on Monday, **CHLOE PALMER** pitched in her husband, **PAUL**, to chat with *Seven Days* as he worked on their maple bath. The brand range of products, all made from Vermont maple, juxtaposes the Palmer's own syrups and candies

with some unusual offerings. For instance, chocolate- and balsamic-infused syrups from **RENTON'S HOT**

SAUCE combine the Palmer's product and peppers from **CRISTO BEN MENDOZA**. Also on offer are maple-flavored

snacks from **Wellness-based NUTRILAB'S NUTRILAB** and maple soda from **HERBERT CRAWFORD BOTTLING CO.** in Putney.

Paul Palmer brings that hot maple candy too: "Gummies, too, since free, not free and sticky free — everything but sugar free." Besides maple jelly beans, taffy and caramels, the Palmers craft, of course, pure maple syrups in seasonal shapes — right now, hearts for Valentine's Day. Easter bunnies will follow.

— A. L.



Chloe Palmer making maple candy.

several times a day. Somehow, though, he still found the time to meet and greet guests.

Bussier's attention to detail was clear in the other appetizer: a dust of fresh and maple-seasoned soy-roast turbot. Topped with artfully arranged cauliflower of candy-core-veined Chagrin beans and perfectly round basil, the dish was like a green-on, fine-dining take on *Crab Louche*. The real key lay in spreading the blast with a day-to-day yam: maple that crackled and popped with lobster.

Despite a packed house, the staff brought the food out quickly, presciently both to make room for other diners (area, precession, the \$68-a-person dinner was sold out early in the week) and to keep guests from freezing.

Of course, chilly diners could always retreat to the heated bathroom nook, sponsored by Cascades Tissue Group. It was a welcome, bean-tearing reprieve at dinner, but guests who make the trek from the hotel in the middle of the night may find the atmosphere slightly less restorative.

The main course brought heavy, not bristling-but Dutch ovens to the table. They held stews of beanos of Cornish game hen, stuffed with a mushroomed-forgetme-not in a cornstarch-based sauce thick with sautéed onions.

It tasted like a hearty winter version of ratatouille, an odd choice given the spot-on seasonality of the starters. The vegetable *entrée* made more sense: a hearty stew of corn and sweet potato over greens. I found that combining the two entrees yielded the most satisfying dish of all.

THROUGHOUT THE NIGHT, OUR TABLE, MADE ENTIRELY OF ICE, DRIPPED A PUDDLE INTO OUR LAPS.

My favorite part of the meal was not as the stars buzz, which arrived not at the start but at the end, just before dessert. Bussier's staff presented sturdy slabs of beef broiled and seared fingers of white along with a sublime pot of lentils. The best, porky *Bruschetta* was just what we needed for a comforting food hug as our circulation moved from appendages to stomachs.

But we knew not to overindulge. The finale was still on the way: slices of dense cake topped with pear slices, crunchy

maple pecans and caramel sauce flavored with sweet Ananás, the same creamy South Africa liquor that lends its name to the restaurant in Leval. The focus of my attention, however, was the hot chocolate sauce that came on the side, as black as the evening's new-moon sky. I could have drank every drop of the stuff, though it was better combined with the pears and pecans.

If I hadn't been stuffed, I might have been tempted by some of the "street food" on offer outside at the Snow Village. Just behind the open field where a mother pulled her small child on a dog-tote-style sled, a vendor sold maple delicacies, including sugar on snow and apple-filled bignons. In keeping with the New York theme, a hot dog cart fed those not looking to break the bank on an icy dinner.

I walked up the steps and back into the park, returning to the brownish-gray, slushy city. Once on the sidewalk, I shed the armor of anonymity afforded by a thick wrapping of salt, corn and gloves. Back in reality, I went, having behind a real-life wearer wonderful. ☺

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I may not have made newspaper headlines, but when renowned food writer Amanda Hesser recently discouraged other wannabe writers from pursuing their dreams — at least as a career — her words resonated throughout the food-meds world. “Except for a very small group of people (some of whom are clinging to jobs at magazines that pay more than the magazine’s business models can actually afford), it’s nearly impossible to make a living as a food writer, and I think it’s only going to get worse,” Hesser proclaimed in a blog post on her website, food52.com — which, conversely, seems to be thriving.

world. They emphasize the importance of finding a niche — often involving Vermont’s terroir and healthy lifestyles — using social media, and complementing recipes with other content. And they aren’t expecting to get rich off their passion for food.

Twenty-two Vermont blogs are among the 35,000-plus registered on Foodie Blogg’d, a blogging network and website run by Anna and Roberto Caspas of Hyde Park, VT. Anna Caspas is no stranger to food blogging: Six years ago she founded the Leftover Queen to document her skill at upcycling dinner remains, as well as her growing interest in wholesome foods.

looking for an online community of bloggers, someone who could share her tips; Caspas says of her early food blogging days — in 2007 “And there was nothing out there. Then my husband said, ‘Let me set up a site for you.’”

Foodie Blogg’d competes for ads and registrations with similar sites such as Foodie (with about 10,000 members) and Foodista, the Caspases keep 45 percent of all click-through ad revenue. Even with low click-through rates, the ads

of Archib, who began *Adventures of the Yankee Kitchen Kicks* after she and her husband moved from North Carolina to Vermont in 2010.

Puckett was burnt out on her job and looking for more creative pursuits, so friends encouraged her to blog. “Her rat, it was part of a whole lifestyle change,” she says. “We moved from a very sub-



AS A CONSEQUENCE OF A BURNOUT, PUCKETT BECAME THE FOOD THERAPIST

Dishing Online

Vermonters dive into the crowded foodie blogosphere

BY CORIN HIRSCH

But the slim odds of success have not prevented hordes of food writers from trying. From the relative quiet of just five years ago, tens of thousands of food blogs now exist worldwide. Foodies can’t go a day on the internet without encountering food-born photos of, say, French onion soup, shrimp lasagna or lobster tails — all recent entries on foodposting.com.

While the days when blogging seemed like a route to a book contract may be over, thousands more foodies still throw their pots in the ring every year. Vermonters are no exception. But the local bloggers we spoke to — including one prominent food-blog aggregator — came across as savvy in their approach to the rapidly changing online-media

“It’s a local-food, seasonal, gluten-free, minimalist food blog,” explains Caspas, who started the Leftover Queen to keep busy during a jobless stint in Florida. The couple moved back to Vermont in 2010.

Not for nothing did Caspas spend hours conserving cooking, photographing and writing about recipes, such as Panagiotis Gravita, Leftover Bagel Bread Pudding and Stuffed Trout Chowchow. With her husband, a software engineer, she cofounded Foodie Blogg’d as a way for bloggers to connect, get peer guidance and enhance their likelihood of being tracked and targeted by advertisers.

“Back in my hunking days, not having a clue about what I was doing, I was

in growing at such a steady clip that it has begun to eclipse Caspas’ personal blogging. “That is really all I do now,” she says of Foodie Blogg’d, though she also maintains a blog on homebrewing.

Online advertising is changing rapidly. Caspas notes, advertisers are increasingly seeking bloggers with whom to place their products. “Media companies and food companies are starting to realize the importance of social media,” she says. “More companies, up until the last year or year and a half, were still stuck on putting ads on blogs. But they would do much better to engage the bloggers and create brand ambassadors by sending them products to review.”

Each new product review is for us another food blogger, Julianne Puckett

urban, processed-food environment to where I’m growing up, and food, making hard order, replacing different things. I thought it would be interesting to share.”

Puckett’s background in web and user-experience design is apparent on her elegant blog, and her technical writing experience emerges when she crisply describes such recipes as Bignone Caulini, Heady Mary Tomato Salad and Newborn Calamansi, a treat on the iconic Irish cabbage-and-potato dish.

To improve the images on her blog, Puckett took a food-photography class at Healthy Living Market and Cafe in

More food after the class finds section. PAGE 41

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food

South Burlington. "I'm fairly motivated by [my photos dating] the first six to seven months," she says. "I really haven't used our point-and-shoot cameras before."

Puckett now spends a few hours each week on the blog, which gets 1000 to 1500 hits per day. She posted a blazer last year, and a costume ad appears in the right-hand column of her site.

—such as a review site from former movie-theater Moon. "I only lost one ad, and the 'reviewer' doesn't even keep me in Kindle books," Puckett jokes. "But I'm not willing to clutter up the site with tons of ads, so I've seen with many blogs."

Rome with her high number of daily hits, Puckett is realistic about whether Napa's prospects for paying her a full-time salary. "I think it's a very crowded world, incredibly saturated," she says. "I see some [blogs] that basically take a recipe from someone else and plagiarize it, or even worse where there are more ads than content. I think these loads of things are out there, though."

As for pure recipe blogs, Puckett adds, "I think to be more of a food blog, a writer has to tell a story about food or how you came across this recipe," she suggests. Some bloggers gravitate toward specific niches, such as vegan cooking.

For Puckett, seeing the occasional post go viral can be gratifying — a post for Nutella Cookies, for instance, drew 10,000 hits. "Nutella: This country is crazy for Nutella!" she says with a laugh. "It's crazy."

Lisa Fox of Warren is new to the food blogosphere and similarly unfazed by its dismal career prospects. Last summer, she began Vermont Vintages after she and her husband relocated to Vermont from an organic farm in upstate New York. Fox had created other blogs, but says she "wanted to start fresh after moving to a new place and having big ideas for my home-making life in Vermont." Sense a theme here?

Fox, a vegetarian, says her blog is focused on "healthful and simple living, and food is at the root of it."

On Vermont Vintages, Fox shares recipes, such as her maple granola, and documents her efforts to use her entire winter CSA share. She also writes about running and hiking Overall, Fox says she spends seven to 10 hours each week writing and photographing three or four posts. Though she's just a few months into it, Fox gets about 1000 hits per month, according to Google Analytics.

Analysis: She has joined Foodie Bloggins, both to meet other bloggers and to earn revenue from the display ads that rotate among another site, she says.

For each click-through, Fox receives \$0.02 cents — "typical for food bloggers, especially those starting out," she says. Clearly, money is not her biggest motivator, but her one has brought her some freelance blog work, and a Vermont company is about to send Fox her first sample for review energy bars (Fox and other bloggers say they never accept money for writing about samples, nor do they guarantee positive reviews.)

"Every year, the environmental changes," Campus says. "It's keep up with the times, being a blogger isn't just being a writer or photographer. It's also being a marketer and a good social-media person."

Bloggers also have to be vigilant for copycats. "There's been a lot more plagiarism, not only of media and pictures, but of whole blog posts," Campus explains. "Hundreds of blogs out there are stealing recipes, which is really odd and annoying. Once you realize someone has stolen your content, you have to go through a rigorous process to that [blog] that they're very time-consuming," Campus adds.

While none of the Vermont bloggers who spoke to Seven Days got into the groove for financial gain, Campus suggests that a "lot of people" haven't heeded the warnings of experts such as Hester. "I think that's probably not the reason," she says of readers who put themselves online with dreams of getting their day jobs. With such an oversaturated market, "we had to earn a living as a blogger, unless you're really good." ☐

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Young at Heart

How do we grow old gracefully? With *Boogie*, of course. The dance-fitness craze is among the many activities at the Vermont 50-Plus & Baby Boomers Expo. Now in its 12th year, this event celebrates the golden years — and those leading up to them — with style. More than 40 interactive exhibits, seminars and workshops cover relevant topics such as money management, technology, health and nutrition. Area professionals, including former Vermont governor Madeline Kahn, share their knowledge in a supportive environment that also features a fashion show, a dance party and live music from Lyric Theatre Company and other local musicians.

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PHOTO BY ADRIAN BROWN/STUDIO

JAN. 26 | CONFERENCES

Rhythms Rising

Unlike many forms of music, the majority of flamenco passed on orally. Perhaps it is this impermanence that contributes to the genre's inherent allure and mystery. Paco Peña, regarded as one of flamenco's top guitarists, embodies all these characteristics. A professional appearance at age 12 led to touring his native Spain and the development of his skills as an accompanist. Peña's move to London in the late '80s sparked an international interest in his gifts, which evolved into concerts at top venues worldwide. "The legendary performer brings his technical prowess, stage presence and spirit to the Flynn Theater.

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JAN. 25 | MUSIC



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Looney Tunes

Mildred Moody's Full Moon Masquerade moves on up

BY DAN ROLLES

Word that goes down dancing a full moon. Emergency services regularly report significant carnage in activity. Police blotters are replete with all sorts of strange, unidentifiable dogs. We tend to be twice as likely to bite humans, blithed J. The turn into a slow dancing, two-step, zig-zag, can dragging (wounded) werewolf. While perhaps apocalyptic, the abnormalities associated with lunar cycles are so common that we derive some of our best stories for kids from them. For example, *Beauty*.

For the past two years in Burlington, that celestial case has been featured by Mildred Moody's Full Moon Masquerade. The biennial party has occurred, with few exceptions, roughly every 28 days in various locations around town. Whether at its original home, the late restaurant and bar Fortuna, at the alternative Hall lounge or, most recently, at Nectar's and Club Metromuse, where the age is at its most robust, Queen City residents have known exactly where to go to celebrate in safety, awe and style.

This Saturday, January 28, the moon will meet again over it in its most brilliant. And, as usual, the Full Moon Masquerade will, as, or a decidedly unusual show-up of local music and art, from free painting to that strange but pervasive art of the "beat by" — went for it — a crew of Vermont musicians reuniting (except for Dugg's second 1993 debut album, *Duggery*), in its entirety, with a live band. This month's installment will also see the Masquerade debut at its new home, Regal Kitchen. The proceeds from the show will benefit CJD A-Long as they begin their work with Louisa.

"It [going to be pretty wild]," says Scott Mangas in a recent conversation at a local bar, or cafe.

Mangas, 40, is the leader of the local rock band Mildred Moody and the founder of Full Moon Masquerade. The New Jersey native says he got the idea for the Masquerade 10 years ago, while attending a full moon party in New York City hosted by mutual friend Alex Grey. Mangas describes a scene that would likely be familiar to anyone who's attended the PMH parties in Burlington.

"You had this large room with heads playing, trip-hop beats, a country band,"



Like Scott Mangas, founder of Masquerade

he recalls. "Then, on the side, there were acoustic. It was and artists hanging, and then there was another room that had most of all things that just people making."

At the height of the party, Mangas to call Grey calling his last attitude or attention. The room looked as the attached the group in a communal meditation.

"The place just went silent," he says. "I was blown away. I was amazed that the room was so quiet in." This Mangas realized there was a full moon. "It struck me that there really was something to that."

Mangas decided he wanted to recreate Grey's party himself. But because from New York to Philadelphia to Los Angeles, he says he never quite found the right mix of place and community to pull it off. That is, until he got to Burlington four years ago. Mildred Moody's Full Moon Masquerade "I" fully debuted at Fortuna on January 28, 2011. But the parties really began as a series of smaller gatherings that Mangas hosted at his Old North End apartment. He would invite friends over on the full moon night and they would just hang out, often

accompanied by Mangas or other musicians playing acoustic. After a few sessions, he decided to transfer that intimate vibe to a larger setting. Mangas approached local musician Joe Adler, Fortuna's book agent at the time, with a grand plan for taking over the space one night a month.

"I told him I wanted to use the same space, from the stage to the balcony to the lounge," says Mangas. "And that I wanted to host bands and artists and manage through space and format tables... I'm pretty sure he thought I was crazy."

"I didn't think he was crazy at all," responds Adler on a recent email. "Just that [he/she] needed some fine tuning."

Adler agrees that the key to developing the party was striking the right balance among art, music and performance art. He says it took them a few tries to find the right mix. But once they did, the Masquerade began to take on a life of its own.

Part of that vitality was due to the way we met. The Thursday-house-music-solo-lyric-theater of Fortuna kept the event a certain artistic charm. That charm was likely heightened by the presence of live-

body painting troupe the Human Canvas and its semi-able models, a staple at the PMH through its first two years.

"It really was the perfect place to start," says Mangas.

Parties closed in the fall of 2011 and reopened as Three Weeks, leaving the Masquerade in limbo. After a one-night stand at the Hall lounge, the party began cohabiting between Nectar's and Club Metromuse. Adler and Mangas credit Nectar's talent buyer Alex Bailey with giving them the freedom to pursue the artistic vision of the Masquerade.

"It's whole over at first but became like family," says Mangas.

While the decidedly more professional environs of Nectar's and Metromuse were a boon for certain aspects of the parties — most notably sound and light design — the somewhat clubby aesthetics of both venues gave the masquerade, a well, more conventional feel. Though better attended than ever, and drawing bigger-name acts, the parties became less festive destinations and more vintage events.

Mangas says the move to live music-only space Regal Kitchen is partly an effort to regain that magical atmosphere again. In keeping with that idea, he adds that participants will be required to wear masks and, possibly, follow a dress code — no sneakers, or hooded rags.

"It's supposed to be the event," says Mangas. "The idea is that we're setting the scene so that we're all in the same place at the same time. The little questions, how people who only go to the [other place], or only go to the back house or had tickets, we get elements of all three groups. So whether you subscribe to astrology or believe the full moon has some power over you, it's a place to gather and have a good time."

So does Mangas believe in the supernatural of the full moon?

"Well," he says with a very grin, "I know a lot of couples who started dating because they met at the Full Moon Masquerade."

Full Moon Moody's Full Moon Masquerade will take place this Saturday, January 28, at 10 and 11:30 p.m. at Regal Kitchen, 300 S. 10th. Tickets are \$10. All proceeds benefit CJD A-Long.

SOUNDbites

BY DAN BULLS

Conked Out

Wine barely a month into 2010 and already one of my — admittedly tongue-in-cheek — predictions for the upcoming year in local music is destined for failure. Namely, that **Manicupator** founder **max** **CONCELA** will develop a new brand: EDM music called **Zoocubation**. No, not because it's a seriously stupid idea, but because Concela is moving on to greater pastures — either the West Coast or the UK.

Concela has been a key figure in the explosion of EDM locally, both as a performer and promoter, working side by side with acts as such as **HOUSE ARMY** and **AN ARMY**, among others, to foster what has become a dynamic and vital scene. On a personal note, he's also been something of an EDM alpha for years truly, helping to guide this website's write through the uncharted wilderness that is electronic dance music. The dude is a walking encyclopedia of EDM, so passionate an academic as he is an artist. There's a reason his stage name is the **CRUTCH**.

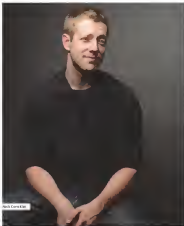
Fortunately for local audiences, Concela and Manicupator have one last big hurrah in store. The local music collective presents **Portland, Ore.-based producer EMANCIPIATOR** at the Higher Ground Ballroom on Wednesday, January 20, with **Joe Francisco**.

RANDOM BAR and Vancouver's **Y&N** Of Emancipator, who is touring in support of a new album, **Duck to Dream**, Concela writes that he makes "some of the most beautiful music around" given that he's rarely needed me wrong in the past, I'm inclined to believe him. And judging by the free track Emancipator has available in the Last.fm.com Headbanger page from that new album, you should, too. It's some surprisingly pretty and delicate stuff — house points for the raffish use of strings and harp.

Concela writes that his Manicupator cohorts will welcome playing smaller shows at local clubs, at least until June, when he and fellow bass head **JOHN HENRI (THE GUNNAR)** attempt to bring the Portland brand to international audiences. Best of luck, Buck.

More on Moody

I gotta say I'm intrigued by the notion of **THEODORE MOODY'S** Fall Moon Masquerade finding a new home at **Sigma**! Masquerade — see the article on page 34. Nothing against **Nectar's**, but the last version of the Masquerade I attended in December was just missing a certain je ne sais quoi,



Nick Concela

for lack of a better — or English — term.

Part of what I loved about the original TMM parties at **Parma** was that they felt mysterious. There was something a little dangerous about them, some of which had to do with the setting, I think. And maybe the actual people. But I digress.

Nectar's is a great club and **Portland** is lucky to have it, but it's hard to get that same sense of intrigue with pool tables and TVs in the mix. While the December Masquerade with **KARMA** was a great show, it wasn't necessarily great Masquerade. It felt like, well, a cool show at **Nectar's**. That's not a bad thing, but it's also not what makes the Masquerade the unique experience it is.

Given the mutually cool reviews of **Sigma Kitchen** — I mean, there's not one a sign — and the **Sociality** afforded by the club's various rooms, nooks and crannies, I'm guessing the move will be a success and will restore some of the Masquerade's elegance.

Meanwhile, I'm equally intrigued to see how the **SAEYU**-started all-star band handles moving **SAEYU** to **Doggystyle**. And that reminds me of a job.

Q: Why does **Seony Dogg** carry an umbrella?

A: For style.

BiteTorrent

Another prediction from my aforementioned column was that the 2010 **Portland Discover Jazz Festival** would name the **forth** closing Tuesday "**WARRIOR** Day" after the local jazz guru who passed away last year. **Norm** was a hugely important and pioneering figure for jazz in **Portland**. For starters, he hosted the state's first jazz radio program. He was also, above, instrumental in the development of the jazz studies program at **UVM**, as well as an influential member of the **EDP's** advisory board. Well, so of this writing.

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LANE series

THE UNIVERSITY OF VERMONT

SPRING 13 SEMESTER

APRIL 10	7:25
LIVE WIRELESS MUSIC	2:18
LYONIA STRON with APRIL 10	3:15
COURTNEY MUSIC	3:23
ARTS 100	3:17
AUTUMN SCHMID piano	3:18
SEAS with music for St. Patrick's Day	3:17
CONAN PER	3:23
PERCUTS QUARTET with guest ANDREW BLUM	4:17
ALICE FOMUS "Music of the Scottish Isles"	4:12
CANUS	4:19
ULA BIRING	4:26
CHRIS DYER	5:13

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LANE SERIES 2013



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music

CLUB DATES

NO. 107 BARRE/VT. 05-01-02

Peachy Keane Despite superstar status in Europe, English's **KEANE** have yet to achieve quite the same level of fame in the States. But, as their record—which has sold 10 million-plus copies worldwide—suggests, the piano-oriented six-rock band can pen some of the catchiest pop beats and lightest-voiced, cinematic power ballads on this side of the pond—or the side of Coldplay. Catch the band on Tuesday, January 26, at the Flynn Musicage with **YOUNGALDO KANKE**.



PHOTOGRAPH BY [unreadable]

WED.23

durham area

FRANKY D'S Kizols, 9:30 p.m., Free.
WALKABOUT (formed with DJ Long Hatched) [pub], 10 p.m., free.
JP & PUE Kizols with Margot, 10 p.m., free.
LIVING IS BETTER & CURE Glen Lukin [bar/club], 10 p.m., free.
HANNAH ANN PUGA & PUE Glen Lukin with Andy Lugo, 10 p.m., free.
HONEY HOUSE [bar/club], 10 p.m., free.
NECTAR 2 J. [bar/club], 10 p.m., free.
ON TAP BAR & GRILL [pub], 10 p.m., free.
RADY BARK Zach Dufresne [bar/club], 10 p.m., free.
RED SQUARE Glen Lukin [pub], 10 p.m., free.
QUINCY FANCARE Josh Fancare and Ben Leman [pub], 10 p.m., free.

centralvt

RADIOS Acoustic 10 p.m. [pub], free.
THE PINKS Open Mic with John [pub], 10 p.m., free.
WALKABOUT [pub], 10 p.m., free.

champlain valley

SE HAN The [bar/club], 10 p.m., free.
SE HAN The [bar/club], 10 p.m., free.
ON THE RISE BAKERY Open [bar/club], 10 p.m., free.
YOUNGALDO KANKE [bar/club], 10 p.m., free.
WED.23 [bar/club], 10 p.m., free.

northern

WED.23 [bar/club], 10 p.m., free.
WED.23 [bar/club], 10 p.m., free.

regional

WED.23 [bar/club], 10 p.m., free.

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WED.23 [bar/club], 10 p.m., free.
WED.23 [bar/club], 10 p.m., free.

champlain valley

WED.23 [bar/club], 10 p.m., free.

TWO BROTHER TAVERN VT
 Country Club [bar/club], 10 p.m., free.

WED.23 [bar/club], 10 p.m., free.

WED.23 [bar/club], 10 p.m., free.

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WED.23 [bar/club], 10 p.m., free.

SOUNDbites

CONTINUED FROM PAGE 33

the XDJF has yet to make good on my prediction — though there's still a good five months left to do so! However, they have announced the creation of the Fall Series Scholarship, a \$10,000 scholarship that will be awarded to a high school senior who has been accepted to college and plans to major or minor in music. Given Jeter's passion for educating the masses — including, at times, a certain local music writer — I can't think of a more fitting tribute. For more info, check out mcs.org.

You know who's awesome? **BRUCE SPRINGSTEEN**, that's who. (This, folks, is why they pay me the big bucks.) To optice that one of rock's greatest performers is "awesome!" Don't try this at home. (I beg you.) Anyway, I'm not the only one who thinks so. This Friday, January 26, a slew of our local talent will come together at the Marley House for Darkness on the Edge of Warlock, a tribute to the iconic artist to appear are, among others, **YIMMIA BLAIR BUTTON**, **PIRANHA**, **PAPER CASTLES**, **MARY K SMITH**, **BEATY WAGNES** and **LUNELL THOMPSON**. Personally, I'm curious to hear the collaboration between **TODD ARNE** and **ANDRE WELLS** from **LAWRENCE** and **THE BEAR NO CHOICE**. I also really want to hear David's **AMANDA GUSTAFSON** begin a song with a rendition, 35-minute soliloquy about the old rail cleanup, the son and how father "You know, my dad and I never really got along so good."

In 2008, **SETH KIRKUS** and **MIKHAEL CHAPMAN** collaborated on a record called *It Disappears*. Recorded in two very late night sessions, the album was a masterful, heavy-eyed examination



Three

that remains one of my all-time (live) favorites. It was generally pretty heated up with his own band, the **BAMBE BROTHERS**, while Chapman is tied up in his various projects, most recently **COLLAGENMIND**. So the duo doesn't play together as often as one — OK, I — might like. That makes the occasion when they do together especially noteworthy. For example, this Saturday, January 26, at the Cork Warehouse in Stowe.

Congrats to local hip-hop/reggae/vintage/soul/funk/sweetie here band **ONE OVERZERO**, who were dubbed the 2011-2012 "Favorite New Band of New Hampshire and Vermont" by our compatriots at *Cider Magazine* at the music rag's awards show in Barford last weekend. You can check 'em out at the Higher Ground Ballroom this Saturday, January 26, opening for **JOHN MCKINLEY**. **ADRI**

Last but not least, **JOSEPH MACKENZIE** from NYC full-pop outfit **PEARL AND THE BEARD**, wrote and recorded a song in tribute to **JAMES CAGNEY**, who is retiring his "American KID" comic strip (and will be do-better a new one in *Steve Dey*). Titled "What's the Story?" Mackenzie recorded the song under the name of his side project, **BEAR LASH-EM**. Appropriately, it's an off-kilter yet oddly sweet indie pop song performed on a ukulele and voice, with the occasional chorus thrown in for good, in recent measure. I think this has pretty much sums it up: "Well, I know some things about you, that you'll never know about me / I'm not sure if you'd take this as a compliment, or if you'd think I'm just creepy." Check it out at dreamcatcherheres.bandcamp.com!



ONE OVER ZERO



Listening In

A peek at what's new on my iPod favorite: eight track-player etc. this week

JAY PUG The Great Deceiver

LARRY LARSEN All My Love in Hell (Lug)

TODD T. HALL, Anything in Between

EVERYTHING EVERYTHING, A/c

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<p>WED JAN 23</p> <p>JIM KATA WITH BECKY AND KEVIN (BROOK)</p> <p>BLIND OWL BAND (BROOK)</p> <p>JEFF BUJAK (BROOK)</p> <p>SPRINT REZ (REGGAE/NUJUN/NUJUN) WITH B. AND THE NAIL CHANGERS</p> <p>RETRONOME THE OF THE 70'S & 80'S WITH DJ QUINCE & LIVE WITH COLOSSEUM UNITE 11:00</p> <p>MI YARD REGGAE NIGHT WITH DJ'S BIG DOG & DANCE</p> <p>METAL MONDAY IT PLUGAM + SANGE NEN WAPORIDE + RUTHERS OF CUE</p> <p>RUMPLECRUNK IT IT WAPORIDE OF TWOLOLE</p> <p>155 MAIN ST BURLINGTON, VT 802 658 4771 TICKETFLY.COM</p>	<p>FRI JAN 25</p> <p>SAT JAN 26</p> <p>SUN JAN 27</p> <p>MON JAN 28</p> <p>TUE JAN 29</p>
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Northern Lights

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music

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FRI 10-11 PM

LEVITY Mike Thomas, Ryan Gaglian
Jesse Trevisani, Matt Kline (back)
10 p.m. \$5

LIFT Landon light, Ryan Gaglian
Matt Kline (back) 10 p.m. \$5

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10 p.m. \$5

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SAT.26

burlesque arena

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9 p.m. Free

CORNER & MAIN RESTAURANT
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REVIEW *this*

Annemieke Spoelstra and Jeremiah McLane, *Dance*

(SELF-RELEASED ON BURNED BOWTIE)

Just below the truck listing on the back cover of their debut collaboration, *Dance*, Dutch pianist Annemieke Spoelstra and Vermont accordionist Jeremiah McLane present a suite by Scottish philosopher and satirist Thomas Carlyle. It reads, "Every day that is born into the world comes like burst of music and rings the whole day through, and you make of it a dance, a song, or a life march, as you will." As its title suggests, *Spoelstra and McLane* have to choose to make a dance of their album (and/or song). Despite moments of melancholy and quiet introspection, it is a celebratory collection that would likely have the Irish scholar Carlyle himself kicking up his heels.

For the record, Spoelstra and McLane drew on 400 years of



traditional folk melodies, from the 17th century to the present. They ran the gamut from obscure European traditional songs to compositions by better-known composers such as Béla Bartók and Antonín Dvořák. But despite the wide range of geographic, cultural, and musical contributions, there is remarkable cohesion throughout — perhaps owing to the care with which the duo rearranges each piece to fit its unconventional instrumentation.

To wit, the album's 10-minute opening track, "12 Annemieke Folk Songs" is a suite by American American composer Alan Hovhaness. It is played at times, almost amateur at others. Yet regardless of mood — or made — the probable symmetry is unswerving, here or throughout the 90-minute recording.

Credit for this opportunity belongs to the sheer caliber of performance. McLane is a master

accordionist, a player who approaches his self-defined instrument with the same care and precision as any virtuoso. Like, say, Annemieke Spoelstra.

Spoelstra is a classically gifted player, a conservatory-trained prodigy who plays with profound skill, intellect and sensitivity. She is better at the piano than most of us will ever be at anything we do.

Spoelstra and McLane's collective chops give *Dance* the sense of being a classical recording, which in some respects it is. But what makes the album so remarkable is that the players never forget their source material, never mind their elite training. These are folk songs. And regardless of the beautiful and sometimes academic flourish the duo weaves, the humble spirit of the music remains intact.

Dance by Annemieke Spoelstra and Jeremiah McLane is available at online stores. They play an album-release show on Saturday, January 26, at the Charlotte Congregational Church.

DAVID ROLLER

Giant Travel Avant Garde, *La Maladie D'amour*

(NIGHT 20TH LIFE SOUND CONCEPTS)

Did you ever see the movie *Deadwood*? Most likely, you have not. It was a tiny indie indie that opened in 1997 on about 12 screens nationwide and pretty much flew under the radar of anyone who didn't have a family car in the back. Or who, like this writer, suddenly happened to catch it on every afternoon in Boston after falling in hangover, at work, or twice. Anyway, the story is roughly this: A hilariously 1990s slacker dude gets canned from his job and starts a band in his bathtub, no-name basement. The band is really good. Like, the Lemmebros kind. It's a shame About Boy.

The only problem is that the groups' greatest front man is painfully shy and has debilitating stage fright. The only way he can perform is to run away from the crowd and face the drummer, pretending hundreds of eyes open around against on him, accurately avoiding his every guitar riff and vocal line. Sometimes, the crowd set work, and the lead starts to take off. It won't spend the ending energy to say that dreamily, and in the end



everyone learns a well-worn lesson about life/love/the true meaning of success/happiness/etc.

It's a silly tale, and, if you can find it, it takes a couple of hours of your time (An exhaustive, two-second Google search reveals you can actually see the film on Netflix Watch Instantly.)

In listening to *La Maladie D'amour*, the latest and possibly last album by Giant Travel Avant Garde, I can't help but be reminded of Deadwood. For starters, the group hails from a smallish, no-name town — OK, it has a name: Windsor, VT. Secondly, the record (and band) is startlingly good and comprises a wealth of classic indie and alt-rock influences that transports this listener to the halcyon, interpret days of his late 1990s youth. Really — and perhaps not surprisingly — the band is led by a pedantic and decidedly mysterious front man, Luke Channing.

For the uninitiated, Channing's is a beguiling marvel. He has 40 albums available on his Deadcamp page above

Forty-nine. That figure doesn't take into account his extraordinary exploits, which include at least six more albums with a variety of other artists and six records with GTAG. Back in that Byron Adams. But despite his voluminous, roundly excellent output, Channing hardly seeks the limelight, he almost seems to shy away from it. I couldn't tell you if he suffers from stage fright, but his tongue-in-cheek humor does serve only to deepen the strange surrounding him.

With as much to praise, it would be hard to rail any of Channing's records has captured again. But perhaps *La Maladie D'amour* could at least be GTAG's. From neuronal, knock-out start to bottom-out and equally flummoxed ends, the album is something akin to the best types of a secret, mythical recording session between Doug Martsch, Robert Pollard and Dinosaur Jr. (and by the way, that's not Deadwood's Ryan Haight and Based on Orange (the Pigskins) and drummer Bruce Black, the album is a phenomenon of its rock, as material as it is mysterious).

La Maladie D'amour by Giant Travel Avant Garde is available at gianttravelavantgarde.bandcamp.com

DAVID ROLLER

B

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NOVEMBER 2012

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SALZMAN (L) John McVie, H5 (R) 10/19

Backbeat to the Future For close to 20 years, Boston's *with the WWS* have been among the most progressive reggae bands on the planet. Melding a collage of influences from rock and funk to world music and one island vibe, the eight-member ensemble is the foremost purveyor of "future roots" music. Fortunately for local audiences, the future is now — or at least this Saturday, January 26, when the band plays the Higher Ground Ballroom with Among Crossroads and Vermont's *the new*.

10/26 WFSB

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Print Matters

Two Rivers Printmaking Studio BY KEVIN J. KELLEY

Consider the daunting task of shortening the longest-lived phenomenon on Vermont's printmaking scene. It's hard enough for a single proprietor to sustain a gallery or a retail studio in a state with plenty of starving artists but few art fair cats. Toss in the elements of economic personalities and collective decision making, and the lifespan of an art co-op in Vermont is likely to be briefer than the Calvin Klein smokes Mark Wahlberg used to model.

All the more remarkable, then, is Two Rivers Printmaking Studio in White River Junction. It's been succeeding as a cooperative since 2003.

The studio clearly fills a need in the Upper Valley for a space where printmakers can get access to excellent — and expensive — equipment. Textiles will appreciate that Two Rivers owns a Williams Gelli etching press, a Corval 128 etching press and a 20 by 40 inch Talaria press.

Two Rivers also offers workshops where novices can learn about a medium, instructors' technical complexities. These regular sessions, which also cater to semi-experienced printmakers, enable the in-house artists/teachers to interact with outsiders, some of whom may eventually become co-op members themselves.

The quality of the work created by the studio's designers serves as a convincing advertisement for Two Rivers. Prints by several of the co-op's 20 members are currently mounted on the walls for a holiday show that will remain on view until the end of this month. Some standouts include Lynn Ramon's humorous landscapes, Tom Berry's layered earths and splashes, and geometric abstractions by Rachel Gross.

As Tom sampling suggests, the images created by Two Rivers printmakers are as varied as the modes of printmaking they employ. If there's one observation to be common among the studio's artists, it may be that, as Beatty observes, "Many of us don't draw a strict line between representational and abstract."

Case in point: Some of Elizabeth Maynor's work resembles African masks or switchbacks on hiking trails, even though the Halloway, N.H., artist is more a forerunner than a resident.

That communality may reflect what Beatty cites as one of the potential dan-



Judy Lange, Rachel Gross and Le's Beatty

TWO RIVERS FUNCTIONS MAINLY AS AN ART-PRODUCTION FACILITY, BUT IT DOUBLES AS A GALLERY.

gers of creating art in a co-op setting. "Artists who work together a lot can make pieces that start to look like one another's work," she notes.

The studio can get busy at prime times — Saturday afternoons, for example — although there's a sign-up calendar intended to prevent crowding. At other times, such as during a visit just after Christmas, the lounge and just 1000 square foot space is tranquil, and feels homey despite the presence of its sole machinery.

Two Rivers functions mainly as an art-production facility, but it doubles as a gallery where visitors can buy what



they see on the walls or in a bin of small prints that go for a mere \$40 apiece. Visitors can also select images from a portfolio of members' work that a Two Rivers committee compiles every three years.

Despite its durability, the studio isn't without its survival challenges. "It's got its ups and downs," concedes Gross, who's been making art at Two Rivers since moving to the area in 2004. "We close out each month."

Revenues come mostly from members' dues, pegged at \$225 a month or \$4000 a year. Nonmembers can use the studio's machines and instruments for \$20 an hour. The workshops bring in needed funds, as well.

Beatty, a board member, teaches monoprinting, which she describes as "our gateway drug." It's a relatively simple process to learn, she says, though, even with experience, monoprinting "can be as easy as an 'off' switch if you want it to be."

Two Rivers is situated on North Main Street in the Tip Top building, which once housed a bread bakery and related enterprises. The handsomely renovated interior, which includes a cafe (just 10 workshops and small businesses, roll out downtown White River's transformation from seedy to chic). The printmaking studio's clients include the Center for Cartoon Studies, cofounded by Gross' husband, James Saura. Northern Stage, home to one of Vermont's finest theatrical companies, the quirky yet Main Street Business, Revolution, a women's clothing boutique that features the creations of Vermont designers, a fine-dining restaurant, and, of course, the requisite coffee house — Tuckertbox.

Any generalization has clearly rolled into the old railroad town, through which trains still run. But, to Beatty, who has lived in the area for several years, "It doesn't feel as though you're coming in and pushing out the indigenous people," she says.

When Two Rivers opened 12 years ago, Beatty recalls, "a lot of people were still afraid to come downtown. A new maybe still is." With note of nostalgia, Beatty remarks, "Why, there was even a stop sign down here in the old days." ☐

Two Rivers Printmaking Studio, 93 North Main Street, Suite 300, White River Junction, 260-0501, two-rivers-printmaking.com

bulldog Tom Allard shows 65 p.83

Michael Matti "From 2007 photographic series in oil on canvas and in bronze" Through January 31 at Manhattan in Burlington info 508-8582

Michael Matti "15 paintings in oil and ink on the university of Vermont show city portraits in oil, through January 31 at the MA Center of Burlington info 800-62322

Michael Matti "A city by the sea and the sea and the sea" Through February 28 at VCAH (Burlington) info 800-62322

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Karla Wozniak What would it feel like to experience the harsh beauty of a sturdy Tennessee soap mill and the awe-inspiring silence of the Smoky Mountains at the same time? Probably a bit like gazing at the dynamic, colorful paintings of travel diaries and seasoned abstract landscape artist Karla Wozniak. Her exhibit "Maple Mountain" is at the University of Vermont's Colburn Gallery through February 1. Wozniak assembles photos from the open window of her trusty Subaru, then creates playful, collage-like paintings of scenery—from blue suburbs to powerful hillclades—capturing the moment and reality of the American road trip. (Related: "Voets, Not Tennessee.")

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art

CENTRAL VT D-DIGS #162

northern

SALEN DUBREY colorful large-scale abstract paintings that evoke urban graffiti environment and life on gear. Through February 26 at Home Day Art Center in Salem. Info: 253-8338

JACQUE MARSHALL watercolor and acrylic paintings of Vermont's landscape. Through February 24 at Jefferson Memorial Library in Jericho. Info: 258-1204

JENNIFER SULLIVAN (aka "the artist") new abstract and water paintings. Through February 26 at Johnson State Memorial Gallery, Johnson State College. Info: 855-5493

LIFE DRAWING SOCIETY Drawings by local artists who meet once a week at the Montpelier Art Studio in Montpelier. Through February 26 at Johnson State Memorial Gallery in Burlington. Info: 533-6625

LISA MYERS weaving artwork, paintings and sculpture. Through February 26 at Vermont State College in Montpelier. Info: 887-2080

MARGARET EASTMAN & CANDY EMMERSON Photographs by Eastman and Emerson. Through March 31 at Parker Hall in Montpelier. Info: 855-2588

MICHAEL LEWIS "Portraits in Stone" black and white photographs of people, people, people. Through February 26 at Clark's Restaurant & Bar in Montpelier. Info: 432-7653

MOLLY IN TRANSITION: THE TEXTILE ART OF THE KALPA WARRIOR A collection of the legend's woven, quilted and embroidered pieces. Through February 26 at Home Day Art Center in Salem. Info: 253-8338

MOLLY WHITEHEAD Old Impressionist, French City, August 1911. Through February 26 at Home Day Art Center in Salem. Info: 253-8338

REVEREND MARTIN LUTHER KING, JR. CELEBRATION: REMEMBRANCE AND EXAMINATION Book by Rev. Dr. Martin Luther King, Jr. Through February 26 at Johnson State Memorial Gallery in Burlington. Info: 533-6625

SONJA ARNDT "The Study of Art" an installation that explores the history and the perception of art. Through February 26 at Vermont State College in Montpelier. Info: 887-2080

SONJA ARNDT: THE STUDY OF ART an installation that explores the history and the perception of art. Through February 26 at Vermont State College in Montpelier. Info: 887-2080

central

ANASTASIA KAMENSKAYA Spoken and recorded music. Through March 26 at Johnson State Memorial Gallery in Burlington. Info: 533-6625



COLUMBIA DEMANDS HER CHILDREN

'Looking at Lincoln' Abraham Lincoln is almost universally revered in our modern age. But in his day, Lincoln was shunned in newspaper cartoons just like any politician. Billings Park & Museum in Woodstock is sharing these biting cartoons, which it says challenge viewers to "put aside 21st-century biases" and to "consider events through the eyes of those living during that era." Visitors will also find a children's program of the Reconstruction Proclamation signed by Lincoln himself. The exhibit is open Saturday and Sunday, January 26 and 27. Tickets: "Columbia Demands Her Children."

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Quinn Delahanty

The quietest way to a heartbreaker's heart? A local bar tending. Throw in a life art growing between brows and you can get there even faster. Up-and-coming artist and recent University of Vermont grad Quinn Delahanty is showing her screen prints and sculptural paintings at the Magic Hot Art Factory in South Burlington through March 1. A self-dubbed investigator of both the elegant and grotesque, Delahanty strives to blur the boundary between beauty and brevity. Inspired by surrealism, her abstract interpretations of natural forms are both accessible and intriguing, and peak periodically with coldone — arrive. Pictured: "Think."

EAST-WINDH RIVERVIEW: Handings of rural landscapes and animals. Through February 18 at the Gallery at Eastwind Village in Manchester Center. Info: 252-4251.

regional

ART LAB EXHIBITION: Work by artists with special-needs who meet weekly for art classes at WPA Gallery and Art Center. Through May 22 at Canterbury Market in Lebanon. Info: 603-663-3271.

BLACK & WHITE JURIED ART SHOW: A showcase of regional artists. Through February 17 at Lake Placid Center for the Arts. Info: 518-533-9532.

CRIMSON CULTURES: A survey of Australia's contemporary indigenous art movement from the 1970s to the present shown from one of the world's largest collections of Aboriginal art. Through March 10 at Reed Museum, Dartmouth College. In Hanover. Info: 603-683-6446.

WINTER WATERCOLORS SHOW: Work by the Vermont Watercolor Society. Through March 2 at Dartmouth-Hitchcock Medical Center in Lebanon. Info: 603-683-6446.

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Saturday, January 26 at 8 pm, MainStage
Tickets start at \$15

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MOVIE CLIPS 4 P. 13

BECKY GARRISON (aka *Life as a House*) is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category.

JOJO WHILDEN (aka *Life as a House*) is a regular and a gem in the TV regular category. In *Life as a House*, Whilden stars as the wife of a man who is a regular and a gem in the TV regular category. In *Life as a House*, Whilden stars as the wife of a man who is a regular and a gem in the TV regular category.

NEW ON VIDEO

OUT OF THE BLUE (aka *Life as a House*) is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category.

movies you missed



71: *Cosmopolis*

Bill Leach (aka *Life as a House*) is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category.

Eric Pickler (aka *Life as a House*) is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category.

Along the way, Pickler chats with his ice queen wife (Sarah Dinko), you hear from his art dealer (Dakota Fanning) and various other ladies, who are all in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category.

MARSHY HARRISON

THE HARBOR (aka *Life as a House*) is a regular and a gem in the TV regular category. In *Life as a House*, Garrison stars as the wife of a man who is a regular and a gem in the TV regular category.

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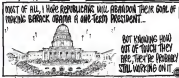
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THE KC CHRONICLES



ted roll



THIS MODERN WORLD

by TOM TOMMORROW



lulu eighthball



Curse, Foiled Again

When Morgan Duggs, 25, appeared at family court in Hudson County, N.J., with his mother, who was there to drop a restraining order against her son, officials learned that Duggs had several outstanding warrants and arrested him. Deputies who searched him found 32 bags of suspected marijuana in his jacket pocket. (New York City's *Arrest* Journal)

Sherril's deputies who arrested a mother and daughter suspected of shoplifting in Ocean County, N.J., and the mother told them the daughter couldn't be arrested because she was only 16. When asked for her date of birth, the daughter stated "February 1, 1992," informed that would make her 26, she corrected herself "February 1, 1994." When the arresting deputy explained she'd be 15 years old, "she again appeared to be laughing in her head," the deputy reported, "and when she could not come up with an answer, she and [the mother] started crying uncontrollably and would no longer answer any questions." During subsequent interrogation, the mother disclosed further inconsistencies. When the deputy told the daughter she'd be booked in June 2012, she finally identified herself as Lorenz Diamond-Jackson, 17. (New York City's *Arrest* Journal)

Popularity Contests

Stephanie LaBonte, 21, pleaded guilty to making, after the Vancouver Canucks lost the National Hockey League finals in June 2011, shortly before the making, LaBonte, who was one of the first suspects charged, took part in a Vancouver beauty pageant and was named Miss Congeniality. (Associated Press)

Americans prefer not to see, politicians, President and NFL, replacement rule in Congress, according to a Public Policy Polling survey that showed only 9 percent of respondents had a favorable opinion of Congress. Eighty-five percent held an unfavorable view. "We all know Congress is unpopular," PPP founder at Scott DeRubeis said. "But the fact that voters like it even less than politicians, and its strength has fallen with the American public." Despite its poor showing, Congress is scheduled to start its 113th session on Monday. (Washington Times)

When Guns Are Outlawed

New York City police arrested Damirak Anderson, 21, of brutally beating his grandmother and sister with an artificial elephant tusk. He then used the tusk to strike one of the six officers he is injured while they tried to arrest him. Police and Anderson struck the women but he believed they put him under a hooded up. (New York Daily News)

Break-out Breakthrough

Officers in Police County, Ga., tried to replace more than 1000 locks in the county jail that have been broken for more than a decade. During that time, county officials and three different sheriff's administrations wasted repeatedly that wastes one study upon doors, even those in maximum security using steel, toilet paper, pieces of cloth or cardboard. They then went about the job poorly, often attacking other inmates. Although the measure to install new locks passed, \$2.5 million in corrections rejected the faulty locks wouldn't be a problem if deputies supervised inmates better. Chief Judge Mark Alder said the new locks would cost more than \$5 million and take about four months to install. (Atlanta Journal-Constitution)

Profitable Flaws

The latest women's body-image worry is weighty arms, also known, according to a newspaper caption of a photo of Madonna, as "bungee wings." British retailers Marks & Spencer, Asda and Primark, and U.S. companies Chrome and Jopex are already addressing the condition by offering arm covers, specialized control sleeves costing between \$30 and \$75 that are designed specifically to hold flabby arm skin tighter. (Boston's *Observer*)

Middle Eastern men are turning to mass-tissue transplants to assist their masculinity. Plastic surgeons use a technique called fasciolar skin extraction, where groups of hair are moved from areas of dense growth to the upper hips, to the hair transplants. Performed under local anesthesia, the procedure costs about \$7000, according to Florida-based surgeon Pierre Koubassas. (CNN)

Homeland Insecurity

The Homeland Security Department paid \$90,000 for an underwater robot in Columbia, Ohio, which has no major rivers and few lakes nearby, according to a congressional report by Sen. Tim Wicker, R-Miss., that highlights wasteful spending in alleged counterterrorism. The report notes that some states and towns have created implausible attack scenarios to win federal grants. The outcome, Wicker said, cost \$90,000 to install cameras and underwater sensors in the spring training field shared by baseball's San Diego Padres and Seattle Mariners, and officials in Clerks, Calif., applied the police department's \$200,000 around personnel carrier to patrol a second Easter egg hunt. At the end of the week, again, Texas, used a \$20 federal grant to buy a fish tank. (Associated Press)

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JAMES KOCHALKA
(Previously published in Saturday
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Tiny Servku @247

Dude, you know that place that says in there and go and then you come a moment later just say that in Canada the only in thinking of getting a discount to make my character with the same in the back it was really a surprise!

But because a machine that was made that line like, even if it comes that machine.



Doing someone with a machine that was made that line like, even if it comes that machine.



But as you said, there's a machine that was made that line like, even if it comes that machine.



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1 Jan 20 Feb 1987

percent of all the laws passed in the last two years were devoted to renaming post offices. That's down from the average of the previous eight years, during which time almost 20 percent of all laws had the sole purpose of renaming post offices. In my strategic opinion, you, Barack, can't afford to indulge in anything close to that level of nonsense during the next four weeks. I urge you to keep time-wasting activities down to less than five percent of your total focus on getting a lot of important stuff done. Be extra thoughtful and indecisive as you craft the request you're handing out the world.

CANCER (June 27-July 22) In his book *On Being Certain: Your Life: Michael Ramsey* says that the Canadian singer-songwriter Steve Allen is a "connoisseur of intensity." That means his job is about what he reports as intense. Even the two kinds of music that are often thought of as the embodiment of low-cost emotion don't make the grade for Allen. Heavy metal is comical, he says, not intense. Hardcore punk is childish, not intense. What's your definition of intensity, Cancerer? I see the caring needs as prime time for you to commune with the very best expressions of that state of being: Be a connoisseur of intensity.

LEO (July 23-Aug. 22) There's a bolder fly sanctuary at the Como Park Zoo and Conservatory in Saint Paul, Minnesota. It's

CHECK OUT FOR PRESENTS' EXPANDED WORLD

VIRGO (Aug. 23–Sept. 22) Go you over Nietzsche about a more perfect version of yourself is those in your imagination as idealized image of who you might become in the future! That can be a good thing if it motivates you to improve and grow. But it might also lead you to devalue the flower but beautiful creation you are right now. It may harm your capacity for self-acceptance. Your assignment in the coming week is to temporarily forget about where you might evolve into at some later date. Instead just love your crazy mysterious life exactly as it is.

LIBRA **Sept. 23-Oct. 22** Novelist Jeffrey Eugenides says he doesn't know precisely what can be described with one word. "Tenderness," "joy," and "hunger" don't happen in his head; he prefers "complicated hybrid emotions." Generally, though, he'd like to have a word like the disappointment of sleeping with one's friend or "the satisfaction of getting a hot date home with a used-bath," his delight in serving "intimates of morality brought on by aging family members" and sadness inspired by failing restaurants. In the coming days, Libra will see you should speculate in one of our favorite things like this. Make the business: Each of the presidents contrasts the fact that each member of the panel has never before seen an octopus in person.

SCORPIO (Oct. 23-Nov. 21) After analyzing your astrological charts for the coming week, I decided that the best advice I could give you would be this passage by the English writer G. K. Chesterton: "Of all modern notions, the worst is this: that democracy is dull. Inside the home, they say, is dull decorum and

Holmes: outside is adventure and variety. But the truth is that the home is the only place of liberty: the only spot on earth where a person can alter arrangements suddenly under an experiment or indulge in a whim. The home is not the one true place in a world of adventure. It is the one wild place in a world of set rules and set fashions."

SAGITTARIUS (Nov. 22-Dec. 21) My general philosophy is that everyone on the planet, including me, is a jerk now and then. In fact, I'm suspicious of those who are apparently so unshakably well-behaved that they NEVER make a jerk joke. On the other hand, some people are jerks for too much of the time and should be avoided. Here's my rule of thumb: How stable is earth's position in the Quid? If it's below six percent, I'll probably give them a chance to be a presence in my life — especially if they're smart and interesting. According to my analysis of the most logical ones, Sagittarius, this gauge may be useful for you to keep in mind during the online weeks.

CAPRICORN (Jan. 20-Jan. 19) The French painter Cassandre painted images of a lot of fruit in the course of his career. He liked to use his sweet time while engaged in his work. The apples and pears and peaches that served as his models often rotted before he was done capturing their likenesses. That's the kind of approach I recommend for you in the coming days, Capricorn. Be very deliberate and gradual and be sure to withdraw before you have given yourself too much. No rushing allowed. With capriciousness, tenderness, and wit, in attending to every last detail of the process.

PISCES (Feb. 18-March 20): The Gemini-Orion Stream is a channel that connects the Black Sea to the Mediterranean Sea, separating Europe from Asia. In some places it's less than a mile wide. But the currents are fierce, so if you try to swim across at those narrow points, you're pushed around and end up having to travel five or six miles in the light of the current. Astrological sense: I'm predicting that you will have a comparable challenge in the coming days. Pisces: The task may seem easier or faster than it actually is. Plus, amazingly,

ARIES (March 21-April 19) The German government sponsored a scientific study of dancing, which is a form of magical divination used to locate underground sources of water. After 10 years, the chief researcher testified: "It absolutely works, beyond all doubts. But we have no idea why or how." An answer like that might also apply to the magic you'll have at your disposal. Aries, as you forge new alliances and rebuild your web of connections in the coming weeks, I don't know how or why you'll be such an effective networker, but you will be.

TAURUS (April 20-May 20) The United States Congress spends an inordinate amount of time on social matters. For example, 26

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